

The Critic

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Literature

Renan's "History of the People of Israel." Vol. III. *

VOL. III. OF RENAN'S 'History of the People of Israel' dates from the reign of Hezekiah (721 B.C.) to the return from the Babylonish captivity (about 535). With the destruction of Samaria, the kingdom of Israel came to an end. Judah henceforth reigned supreme and the religion of Jahveh became distinctively Judaism. Now Judah meant Jerusalem, and here the whole force of the religious movement and of Prophetism concentrated itself. 'The small City of David became a focus of creation, such as there has never before been of the religious kind. Moral and social problems were started with an originality beyond compare. The earliest organized religion is in process of formation; Christianity, Islamism, Protestantism and, *mutatis mutandis*, modern Socialism will spring from it.' M. Renan traces, side by side, the religious, political and literary development of the Jews, and sums up the unexampled works of the great Prophets—pre-eminently a work of social reform, he says. 'A theocratic democracy, a religion residing nearly altogether in social questions, such was the Judaism of the eighth century—the true Judaism—of which Christianity was but the full development and application. * * * Two great men, Hezekiah and Isaiah, are at the bottom of this extraordinary movement.' Under these auspices, the kingdom was reorganized; Jerusalem was transformed, the population largely increased, the public works were pushed and the palace embellished; the Temple was restored and gradually grew to be the national sanctuary, the seat of piety and faith sacred in the eyes of all true believers, who flocked here to celebrate the Passover, the great spring feast of Jahveh, which they were already beginning to look upon, also, as the memorial of the miraculous Exodus from Egypt. Hezekiah takes his place on the first pages, no longer mythical, but positive, of Jewish history. His reign is characterized by M. Renan as the classical epoch of Hebrew literature. The Book of Job is perhaps its most extraordinary monument. It is here, says our author, 'that the force, the beauty, the depth of the Hebrew genius are seen at their best. The Pentateuch, Isaiah, the Psalms have all exercised a greater influence upon the world. Job has excited surprise and terror: the Middle Ages did not dare to translate it.' And where, indeed, in the annals of the human mind, shall we come upon a more profound and daring statement of the most searching problems of man's life and destiny? At this period, also, the psalm came into being, 'the prayer of the heart,' the refuge and inner sanctuary, as it were, of the pious and afflicted soul.

The death of Hezekiah was followed by a reaction which lasted nearly seventy-five years, until the reign of Josiah, when Prophetism revived, with Jeremiah as its chief and most original exponent. Josiah instituted many reforms: the Temple was purified, the remnants of profane worship obliterated, and the sacred festivals reorganized. But

the most notable fact of this reign was the discovery, or rather fabrication, of the code contained in Deuteronomy—the so-called new Thora, purporting to be a second revelation from Moses, and formulating the 'Schema,' the creed of Israel and the cornerstone of the Jewish faith, which was becoming more and more crystallized, and taking inward as well as outward shape. But it was the Babylonian Captivity which completed the work and 'definitely converted Israel into a holy people.' Jerusalem was destroyed, the temple in ruins; but above the wreck of earthly hopes arose the ideals and aims of a moral and spiritual race. The people were scattered, the courts and military classes, always opposed to the prophets, had disappeared. Only the faithful remained and grouped themselves together in 'a burning centre of life, as intense as that which consumed the Jewish blood in the most feverish days of Jerusalem.' Ezekiel was the soul and the voice of this movement, 'the consolation of the exiles in Babylon. * * * His house served as a meeting-place for the elders and pious men'—became, indeed, the first 'synagogue' that ever existed. Misfortune seemed but to strengthen and confirm the faith of these ardent believers, whose dream and inspiration was henceforth the re-return to Jerusalem. When Babylon fell, the Prophets burst into rejoicing, soaring to a level which the mind of Israel had never attained. The desert was to be a highway; the valleys should be exalted, the mountains and the hills made low; the crooked places should be made straight and the rough ways smooth. Jahveh himself would lead his flock, would gently lead his people. The number of those who returned to Jerusalem, says M. Renan, was probably not very great, but they were the elect, the band of saints 'who carried the future with them and definitely founded the religion of humanity.'

Whether or not one may always agree with M. Renan's conclusions, his work will always be a monument of faithful and learned research, valuable alike to the scholar and litterateur; and we earnestly hope that its illustrious author may be permitted to complete, in another volume, as he plans, the cycle of religious history which he has taken as his life-task.

Ruskin's Poems *

THE 'SINS of our youth' are often visited upon us in the shape of our early poems—those jejune young things that open wide their beaks and cry for food—the food of thought, feeling and sense. Juvenile poems often have a mere pathological interest as a phase of mental disease or intellectual labor through which the young soul has passed, often heroically enough, in its journey to the Happy Isles. The young nest is littered with feathers wrung out it may be with many a microscopic hemorrhage but still part and parcel of the mother-organism; the yellow paper is strewn with MSS. that now lie autumnally sere, but that once were—to the poet—full of leafy bloom. The spirit meanwhile has mouldered and aged, has thrown off the rich undergrowth of youth, has undergone transformation or migrated in Pythagorean circles into other coils and toils of experience and existence. When brought face to face with the agonizings of its youth, even though it be a *juventus aurea*, it recoils as from a Medusa-masque, and looks aghast at its unsheltered and naked self revealed in all the innocence of unconsciousness. Interesting as may be the early strivings of great men, they are mere scaffoldings to the completed face or figure, touched here and there perhaps with a spot of inspired paint, but on the whole only the prophecy of the unfolding soul.

Thus we have slept and slumbered rather than wept and worshipped over the poems of John Ruskin, that great poet whose poetry is in his prose, whose prose is in his poetry. If Plato had written a poem it would have been quenched by the divine fire of his prose dialogues. Ruskin writes

* History of the People of Israel. By Ernest Renan. Vol. III. \$2.50. Roberts Bros.

* The Poems of John Ruskin. Now First Collected from Original Manuscript and Printed Sources, and Edited by W. G. Collingwood. 2 vols. \$3. (Brantwood Edition.) Charles E. Merrill & Co.

poetry, ingenious, fluent, musical, from the age of seven, in a delicate, lovely hand, to the age of twenty-six, when the poetic current in him is frozen by Alpine scenery, glaciers, Mont Blanc, never again, it seems, to melt except in the exquisite and mellifluous torrents of prose which his pen after 1845 unceasingly poured forth—a pen exhaustless as one of those mediæval tritons who in Italian plazas spout golden waters into the golden air. Through all the poem-manufacture of these twin volumes we see the steady and conscientious purpose of a good son to please a good father and a beloved mother; poems written to order, to 'please papa or mamma,' follow thick and fast all along these twenty years, strewings of duty along the path of New Year and birthday and little trips, seldom very spontaneous or very original. The little artist-chameleon catches all the color-tints, all the mannerisms and rhyming fads of the day, and reproduces them like a design in Mechlin lace in his own rhymes. He is fondest of the old Popian couplet, but stanzaic and blank-verse and tripping iambs abound. Rhyming letters, songs, and snatches are not infrequent, and many a landscape is preserved in the ambered memories of poems like the 'Isteriad.' The versatility of view, the command of language revealed in these early pipings of a tongueless nightingale are quite remarkable; but when we have said this we have said all. Affection, gratitude, an eye for picturesque scenery, a certain inventive power, a command over poetic formulæ and rhythmic machinery: in short, a carefully acquired *Ars Poetica*, mechanical and complete as some perfect little poetic engine that works delightfully by screw and piston, discloses itself in these five or six hundred pages. No one would imagine, even remotely, from such academic compositions the splendor and color that were in Ruskin. They are of that 'keepsake' kind in which so many great men have indulged before they became great. They were collected and published for the first time in 1850—as 'Poems. J. R.' (privately printed),—and became so scarce that 40% or 50% was paid for the volume. American pirates then pounced upon the treasure and reproduced it in counterfeit form with a poem on 'Spring' of which Mr. Ruskin stoutly denied the authorship. In 1850 a sudden congestion set in: Mr. Ruskin wrote no more for print, but went on corresponding with his chosen friends in an occasional versified letter. He plunged into art, science, and music, and composed short songs to fit tunes of his own invention. Mr. Collingwood, the editor of these volumes, accompanies the poems with numerous helpful explanatory notes and dates, and does what he can, by holding aloft the chronological candle, to light up the dark places and allusions in the twenty-years' series.

The poems that have struck us most are the youngest in the first volume—those almost baby utterances of seven, eight, nine and ten years which possess an infantile grace and excuse all their own; as:—

Papa, how pretty those icicles are,
That are seen so near, that are seen so far;
Those dropping waters that come from the rocks,
And many a hole, like the haunt of the fox;
That silvery stream that runs babbling along,
Making a murmuring, dancing song,

written on Glenfarg when he was eight years old. 'To my Heart,' beginning:—

Why leapest thou,
Why leapest thou,
So high within my breast?
Oh, stay thee now,
Oh, stay thee now,
Thou little boulder, rest!

written at the age of twelve, is graceful and bright, and pleases more than his Newdigate prize-poem, 'Salsette and Elephanta,' with its rather ponderous decasyllabics. 'The Source of the Arveron,' written at fourteen, is a brilliant piece of word-painting which Ruskin was to do infinitely better in prose in after years. The travel sketches among the poems are numerous indeed, and show the author's early

inclination to nature, and especially to that life-long passion for the Alps which has been one of his most marked traits. The prize-poem 'Salsette and Elephanta' begins:—

'Tis eve—and o'er the face of parting day
Quick smiles of summer lightning flit and play;
In pulses of broad light, less seen than felt,
They mix in heaven, and on the mountains melt;
Their silent transport fills the exulting air—
'Tis eve, and where is evening half so fair?
Oh! deeply, softly sobs the Indian sea
O'er thy dark sands, majestic Dharavee.

This was written in his twentieth year, and is a curious mixture of Goldsmith, Gray and Ruskin. The author himself looks at many of these *juvenilia*, the bantlings of his early dreams, with amused, almost caressing, impatience.

Charron's "Treatise on Wisdom"*

WHILE NEVER accorded the rank of a classic, Pierre Charron's 'Treatise on Wisdom,' first published in 1601, has had many admirers—among them Talleyrand, who always carried a copy with him, and Buckle, who pronounces parts of it 'magnificent.' The author's fame has been somewhat beclouded by two accusations—one of plagiarism, the other of scepticism, and indeed of atheism. Hallam conjectures that at least one-fourth of the essay was 'conveyed' from Montaigne. This may be, though it would require much careful collation and comparison to prove it, and probably the statement is exaggerated. Yet, admitting (as indeed he does) his indebtedness to his friend and to others for thoughts, Charron deserves high praise for his skill in moulding this material into form so admirably symmetrical, and thus surpassing the originators.

As to the second charge, one wonders how it could have been based on anything in this volume. Possibly the editor, Myrtila H. N. Daly, in paraphrasing the work from Lenard's translation, has omitted the heterodox passages. A keen heresy-hunter he must be who can discover aught here to offend any sensible Christian, or which might not be read with profit from the most exclusive pulpit. How a person ever came to be branded as an atheist who held such sentiments as the following is apparent only to those versed in theological subtleties:—'God has created man to know the truth, but he cannot know it by any human means; it is necessary that God Himself, in whom it dwells, should reveal it as He does. * * * Having gained this point, it is necessary to present the principles of Christianity as sent from heaven, brought by that Perfect Messenger of the Divinity, confirmed by so many proofs and testimonies.' In speaking of Honesty he says:—'To perfect our work, we still need the grace of God, by which life is given to honesty, goodness, and virtue.' And he affirms that 'Religion consists in the knowledge of God and of ourselves, and the office of religion is to join us to the Author and Giver of all good; and so long as we continue firm in our confidence in God we are preserved, but when He is separated from us we faint and languish.' How could Buckle, with these and many similar passages before him, characterize Charron's Treatise as 'an attempt to construct a system of morals without the aid of theology'?

Perhaps one reason for the treatment given our author by the religionists of his day was his insistence upon the right of opinion—'liberty of spirit,' he calls it. This was doubtless where his 'scepticism' came in. He inscribed over the gate of his little house at Condom, in 1600, 'I know not.' And one of his aphorisms is, 'He who thinks he knows something knows not yet what he ought to know.' To him 'the height of presumption is for a man to try to persuade others to receive as canonical what he believes; to impose a belief as if it were an obligation. There is nothing to which men are more prone than expressing their own opinions, and thinking it a work of charity to persuade others to think as they do.' 'Is it possible that among so

* A Treatise on Wisdom. By Pierre Charron. Paraphrased by M. H. N. Daly. 2s. 6d. G. P. Putnam's Sons.

many laws, customs, opinions and manners that are in the world contrary to our own, there are none good but ours? Has all the world besides been mistaken? Such sentiments had nothing in common with the priestcraft of his age, yet to-day who would question their soundness?

But, whether 'orthodox' or not, the 'Treatise' commends itself to all thoughtful persons by its practical and excellent counsels. In brief space it touches upon all the themes which most concern human existence: man's duty to God, to himself, and to his fellows. Ambition, covetousness, revenge, love, friendship, marriage, honesty, piety, duty, manners, and so on through a long list—in reference to each the course of wisdom is outlined. Three hundred years have developed nothing better than some of Charron's suggestions on education, the use of books, study of history and management of children. Indeed, many of our modern practices seem far inferior to those here advised. Among the multitude of books of counsel, this little volume is likely to be overlooked, or regarded as antiquated. Yet there is scarce one more worthy of being read, nor surer to be highly prized, upon acquaintance.

The Practice and the Theory of War*

UPON BEING entreated to give to the world some of his rich store of reminiscences, Field-Marshal von Moltke replied: 'Everything official that I have had occasion to write, or that is worth remembering, is to be seen in the Archives of the Staff Corps. My personal experience had better be buried with me.' But he at last yielded to the solicitations of Major Count von Moltke so far as to write an account of the campaign of 1870-71. The work (1) was begun in the spring of 1887 and completed in January 1888. His stated purpose was to give a concise account of the war. 'But while keeping this in view, he involuntarily—as was inevitable from his position—contemplated the task from his own standpoint as Chief of the General Staff, and arranged events in connection with a general scheme which could only be known at headquarters. Thus the work, which was undertaken in all simplicity of purpose, as a popular history, is practically from beginning to end the expression of a private opinion of the war from the Field-Marshal himself.'

A glance at the excellent portrait of the author which fronts the title-page will probably be sufficient to convince the reader that what is ordinarily understood by the term 'a popular history' need not be expected. Should any doubts on the subject remain, they will be dispelled by the first half-dozen pages. As might be expected, the work is a 'military' history in the highest sense. The hand of the skillful strategist and tactician is apparent throughout; and in 420 octavo pages this master of the art of war has given a detailed description of a seven months' campaign during which twenty battles were fought, twenty fortified places taken, and 'not a single day passed without a struggle, great or small.' An ordinary reading of such a book will not suffice. An excellent map of the theatre of war is contained in a pocket of the cover, and with this in hand, the operations of the several armies and their subdivisions must be followed step by step. Read in such a way the book will prove a treasure, especially to those interested in modern war methods. In the Franco-German War were exemplified the modern tactical formations, the strategical and tactical use of cavalry, and the function of modern field-artillery evolved by the Germans from actual experience in the use of rapid-firing arms of precision and long range in the war of 1866, in which were tested the theoretical changes in tactics made necessary by improved war material. In an appendix is given a 'memorandum on the councils of war said to have been held during the wars under King William.' Referring to the battle of Königgrätz, the author says:—'Some doubt as to the issue of the battle existed probably in many minds; perhaps in that of Count Bismarck as he offered me a cigar. As I

was subsequently informed, he took it for a good sign that of two cigars I coolly took the best.' The translators merit praise for the excellence of their work, and the publishers have left nothing to be desired in the style of type and binding.

It is a matter of general regret to the military students of this country that they are so largely dependent upon foreign text-books. This regret is more than a mere sentiment, for the principles learned from foreign books are often ill-adapted to the system of organization and national characteristics of the military forces of the United States, not to speak of the entirely different features of the ground. It is a pleasure, therefore, to note any addition to home production in the line of military books, and an especial pleasure to welcome so handsome and elaborate a work as that of Lieut. John Bigelow (2). The next best thing to having a book from one who has shown himself a master of the art of war by his conduct of affairs in the field, is to have one from a conscientious student of the great masters. Lieut. Bigelow's knowledge is mainly theoretical, but his work evinces a careful study and thoughtful consideration which entitle him to the respect and admiration of his readers. The principles of strategy are relatively fixed and might as well be studied in the works of Jomini and others as in the volume under consideration, which is, of course, a mere compilation from the works of other writers, so far as the principles themselves are concerned. But it is to the military operations chosen to illustrate the principles that one is to look for the value of this book. Every principle is illustrated by American campaigns; and while those of the Civil War are naturally most largely drawn upon, reference is often made to other American wars, and to important Indian campaigns. It is extremely interesting to read of the strategy employed in the Geronimo campaign, in which the author took part, for example, and to have the old principles of the strategic art illustrated by operations with which all are more or less familiar.

The author disdains a preface, and while in a less important work his independence in this matter might be commendable, it would seem to have been better, in launching so elaborate a craft, to have given her sailing-papers. It is rather to be regretted, also, that in a book so essentially American, the orthography should be so essentially English. The most notable example of this is the word *waggon*, which to American eyes looks unnatural with the extra *g*. There are numerous diagrams and cuts and twenty-four very valuable maps. With reference to the diagrams, especially those illustrating the chapter on the 'Essential Elements of Strategy,' it is well to bear in mind the remarks of Gen. Hamley of the British Army, who says, in speaking of similar illustrations:—

The student who is presented with a page of simple figures, squares, angles, or semi-circles with a few radii, and told that these are explanations of the art of war, is apt to ask if military problems can really be dealt with in this compendious fashion. He is told, perhaps, that when two strokes representing armies are placed in a certain way within two lines forming an angle, the one army has a great advantage over the other. But when he comes to apply this proposition to an actual campaign which he follows on a map embracing extensive territories, covered with a network of roads and diversified with innumerable accidents of ground, he finds that he is at least as much bewildered as aided by his diagram. Not that the diagram is necessarily untrue, but the beginner wants the knowledge necessary to understand the fact in its very abstract form, for that form has only been obtained by a process of evaporation—by knowing what matters are really superfluous and may be left out of the complex problem which a military operation always presents.

It is true that this fault is remedied in a measure by the author's lucid explanations and is practically neutralized by the skill with which he has chosen the campaigns used to illustrate the principles enunciated. Nevertheless, especially in the chapter referred to, an attempt is made to reduce military operations, or at least the fundamental principles which control them, to a mathematical basis—correct in theory, but false in practice.

* 1. The Franco-German War of 1870-71. By Field-Marshal Count Helmuth von Moltke. \$3.50. Harper & Bros. 2. The Principles of Strategy. By John Bigelow, Jr., First Lieutenant, 10th Cavalry, U. S. Army. \$7.50. G. P. Putnam's Sons.

Miss Reese's "Handful of Lavender"

THE SEVENTY or more lyrics and sonnets in Miss Reese's prettily-bound little volume are altogether charming, and are sure to captivate every reader who loves verse that is full of fancy and sentiment expressed in a simple and natural manner. Most of them have been inspired by the various moods of nature, in describing which the author is singularly successful. Her pictures are vividly drawn and full of color, and her allusions to the flowers and grasses are so apt that one gets a very pleasurable hint of their fragrance while reading. 'After the Rain' is one of these miniatures which will do for a companion to Mr. Aldrich's poem on the same subject:—

Dripping the hollyhocks beneath the wall,
Their fires half quenched, a smouldering red;
A shred of gold upon the grasses tall,
A butterfly is hanging dead.

A sound of trickling waters, like a tune
Set to sweet words; a wind that blows
Wet boughs against a saffron sky; all June
Caught in the breath of one white rose.

And what a happy conceit is in these four lines to 'A Wind-flower':—

The wind stooped down and wrote a sweet, small word,
But the snow fell, and all the writing blurred;
Now, the snow gone, we read it as we pass,—
The wind's word in the grass.

But the most attractive lyrics in the book are the songs 'Anne,' 'Lydia,' 'The Singer' and 'The Hawthorn-Tree in York Lane' which

Kinless and strange on the road's edge,
Such art its blossoms hold,
The sprawling fence becomes a hedge,
The new world is the old.

The short ballads 'A Spinning Song,' 'The Dead Ship' and 'The Death Potion' are pleasantly reminiscent of Rossetti in manner. More than a third of the poems are in the sonnet form and the greater part of these are tiny sketches of nature, though the sonnets of love, like 'A Passing Mood,' 'Renunciation' and 'Compensation,' are better examples of the sonnet because they are smoothlier written. 'An Old Song' is delightful:—

I set my reed against my lips and blow,
From out the sunset and the thick of May,
The tune that in my throat has throbbed all day,
To you, upon your terrace pacing slow.
Listen, it is the sweetest tune I know;
In the last light a little longer stay;
Soon will I break and fling my reed away,
And stripped of song forever from you go.
Listen, I pipe you some December sere,
The bough without the bloom, noons dark with rain,
You old, I dead, the sharp wind at the door.
Ah, how these notes will haunt that aging year!
The brier will blossom by your walls again;
And you grow young, and I alive once more.

If one were to find fault with her work it would be for its too constant use of the same material—the rose and the lily; and the too frequent recurrence of similar thoughts and expressions.

"Ocean Steamships"†

THOUSANDS of Americans, who have come back from a summer's outing in the fatherlands across sea, are still 'homesick for Europe' and want to go again. The book now before us will, we fear, increase their malady and carry temptation into their hearts and pockets. Though issued by a publishing-house as a legitimate work of literature, it is in itself a magnificent advertisement, and a sort of campaign document to propagate notions of travel. It is really a volume of 'progressive orthodoxy' in the domain of ocean transportation. It scouts exploded heresies and tests the-

ories by facts, while at the same time it rends the veil and opens the future by daring speculation. Three men who write the magic words U.S.N. after their names, and three who do not, are the authors who tell us of ocean steamships. They aim to give us a popular account of the construction, development, management and appliances of such craft, and they succeed. The artists have done their part well, and the eight essays on life on the rolling wave have each on an average a dozen handsome illustrations. Reading these wonderful stories of invention and appliances, it is hard to realize that the whole scheme of steam transport has grown to its world-wide proportions within the lifetime of many men now living. What a world of demi-gods, Titans and giants, surpassing the wonders of 'The Arabian Nights,' is the white man's world of steam. 'The trident of Neptune is still the sceptre of the world'; but year by year his domain is being more and more usurped and his forces tamed and harnessed by man.

In this series of papers by wide-awake Americans, reprinted from *Scribner's Monthly*, we have every phase of ocean travel described in sprightly style and with the mastery that comes of knowledge and experience. The story of development, speed, safety, personnel, material, the peculiarities of the 'greyhound' and of the freight-carriers are told at length, the whole being rounded off with a survey of the steamship-lines of the world. Occasionally a misprint like that of Mitsu Bishe (for Bishi) and Mippon for Nippon occurs; but text and proof-reading are in the main excellent, and there is a good index. Whether on deck-chair in rug and slouch hat, or at the domestic fire-side, this story of the ocean steamship will engage the attention of both potential and actual travellers.

John Winthrop*

THAT THE LIFE of the founder of Boston and first President of the New England Confederation should be written in Connecticut may seem strange, but is not. In Hartford the son of John Winthrop was elected Governor eighteen times, and in the same city the Bostonian's priceless journal was first printed. Hartford's most popular preacher and pastor has essayed the writing of Winthrop's biography, and with his usual wit and force has succeeded admirably. The narrative is readable on every page. It is true the experienced historian's instinct to research is rather noticeably absent, and that Mr. Twichell follows the beaten tracks laid down by the Hon. R. C. Winthrop, Mr. John Fiske, Dr. George E. Ellis, and all the New England preachers and orators who thresh out the old straw annually on December 21st. Several chapters are devoted to the English life of this one of the Makers of America, but little or nothing is said about the failure of harvests and general loss of fortune which compelled Winthrop and many of the Puritans—apart from reasons of conscience—to come to America to better their fortunes. To Winthrop the colony was essentially a church; he was a Puritan, knew little or nothing of toleration. With such men as Roger Williams (who challenged the right of the colonists to confiscate the soil from the Indians without remuneration and who preached toleration), Thomas Hooker and John Davenport (who in their exile imbibed liberal political and religious ideas from the republicans among whom they lived, just as the large-hearted Pilgrims had lived before them), Winthrop did not seem to dwell in harmony. Into the true philosophy of the formation of the New England Confederacy—a most manifest imitation of the federal government under which the men of the Old Colony, as well as Hugh Peters and the founders of Connecticut had lived, and in whose armies Myles Standish and Lyon Gardiner and Gov. Dudley had served—the biographer does not enter. Though thus lacking the evidences of research, the little volume is one of the most interesting in the series, and presents afresh and in charming style the

* A Handful of Lavender. By Lisette Woodworth Reese. \$1. Houghton, Mifflin & Co.
† Ocean Steamships. By various authors. \$3. Charles Scribner's Sons.

* John Winthrop. By Joseph H. Twichell. 75 cts. (Makers of America.) Dodd, Mead & Co.

already well-known facts of the life of one of Massachusetts' noblest sons. One of the romantic incidents chronicled is the application of De la Tour to Winthrop for help against his feudal enemy, D'Aulnay, about whom Mrs. Catherwood tells in her 'Lady of Fort St. John.'

The Teaching of Morals in Schools*

THE RATHER absurd and too evidently catchpenny 'leading title' ('Conduct as a Fine Art'), which Messrs. Gilman and Payson have been persuaded, perhaps against their better judgment, to give to their joint volume, should not be allowed to create a prejudice against a really respectable and useful publication. The origin of the work is briefly told in the preface. The American Secular Union, a national association having for its object the complete separation of Church and State, but in no way committed for or against any religious opinions, offered a prize of \$1000 for the best treatise adapted to aid the teachers of our public schools and other unsectarian institutions 'in instructing children and youth in the purest principles of morality without inculcating religious doctrine.' The distinguished members of the committee of examination—one of them a D.D., and others of them eminent college professors—having decided that no one of the MSS. fully met all the requirements, the prize was adjudged to be equally divided between the two which were considered the best. They are now published together, in the expectation that the deficiencies of each may be supplied by the other. The authors are both friends to religion, and have written under the opinion that the teaching of morality in the public schools without reference to any form of religious belief or disbelief is both possible and desirable.

The special methods which they have followed in presenting their views are widely different, though the results, or the doctrines taught, are closely similar, if not identical. Mr. Gilman has adopted the form of a regular treatise, beginning with a scientific description of law in general, and of the moral law in particular, and proceeding to describe the various branches of this law, under the heads of self-control, truthfulness, justice, kindness, and so on, with a closing chapter on 'Life According to the Golden Rule.' After each chapter the author adds a page or two of useful notes, directing the student to many works in which he will find the special subject of the chapter discussed at greater length by approved authorities.

It is evident that this formal method of a treatise, when dealing with a subject so hackneyed as to be commonplace, is necessarily, whatever the ability of the writer, somewhat tedious, especially when, as in this case, he is compelled to refuse the stimulating help of religious controversy. Mr. Jackson, recognizing this difficulty, has endeavored to surmount it by the rather ingenious resource of making his own part of the work a series of discussions between a teacher, 'Dr. John Dix, Ph.D., Principle of the Freetown Academy,' and his scholars, who are boys and girls of various ages and of the usual varieties of youthful Anglo-American character. The author has sought, not without success, to bring out this variety of temper and sentiment in the course of the discussions, and thus to give a dramatic cast to his composition. Plato, whose example Mr. Jackson perhaps had in view, long since resorted to this device, with the success due to pre-eminent genius. Our author has been less happy. The controversy between a Doctor of Philosophy and his callow pupils is felt to be too completely a sham; and what is worse, when occasionally, to maintain the illusion, some shrewder youth is made to put forward a really perplexing objection (for there are insoluble questions in ethics as in all sciences), the teacher is obliged to fall back upon the resources of rhetoric and dogmatism, which silence the pupil, but do not always content the logical reader.

* Conduct as a Fine Art. The Laws of Daily Conduct. By Nicholas Paine Gilman. Character Building. By Edward Payson Jackson. \$1.50. Houghton, Mifflin & Co.

Mr. Jackson's part of the work, therefore, though livelier than Mr. Gilman's, is not altogether so satisfactory. There is nothing, however, really to complain of in either, while there is much to approve. Together they make a volume which any teacher of ethics can consult with pleasure and profit—a profit arising as much perhaps from the inquiry which it will stimulate and aid as from the direct instruction it will yield.

Scherer's "Essays on English Literature"

'ESSAYS ON ENGLISH LITERATURE,' by Edmond Scherer, is a selection from the criticisms of the gifted Frenchman, translated by George Saintsbury, who prefaces the volume with a sketch of the author's life and literary career. We should be reluctant to believe that the translation was really Mr. Saintsbury's if he did not distinctly claim it and comment upon it in his preface. He says he has not 'endeavored to obliterate the Gallic forms and flavors of the original,' believing it his duty in rendering a foreign language to retain 'some gust of its own savor.' We recognize a peculiarly un-English savor, though it does not strike us as Gallic, in almost every page of the book. We read, for instance, that 'Shakespeare went back on his works.' Whether the Yankee slang phrase, 'to go back on,' is known in England we cannot say, but we are quite sure that the expression is not generally used there in the sense of 'revise.' 'It is taken as agreed' is a clumsy equivalent for 'it is generally agreed'; and 'to apeak shortly' for 'to speak briefly.' We are told that there are 'two pieces in "King Lear,"' meaning two stories, while four lines below 'Shakespeare's pieces' are his plays. 'Thesis' is repeatedly used for 'theory,' and Romanticists appear as 'the Roman-tics.' Similarly, Wordsworth is said to be 'the professor of a Poetic which consists,' etc. Keats died, 'leaving two substantive poems,' the others being short ones. Goethe 'lacked more than one of the principal elements of thought,' and 'history' is mentioned as one of these; 'but the day of reasoned criticism must surely come for Goethe,' though we suspect it will then be called 'rational criticism.' Over all our anxieties, etc., 'the contemplation of nature drops an appeasement which belongs to nothing else—certainly not to the English language.' 'I have long laid my account with such matters' means 'settled' or 'closed' it. In referring to the comparison of two compositions our translator informs us that 'the terms of juxtaposition are almost wholly points of contrast.' If a second edition of the book is called for, we hope that Mr. Saintsbury will 'go back on' it and endeavor to give us a little more 'gust' of the vernacular savor, even at some sacrifice of the Gallic forms and flavors of the original.

Holiday Publications

'JESUS THE MESSIAH' is the title given to the abridgment of Alfred Edersheim's 'Life and Times of Jesus the Messiah.' As a general thing abridgments are mutilations, and scholarly readers will so regard this in which all the notes are omitted and many a little excursus sadly reduced in extent or left out altogether. It is well, however, that the abridgment passed under the competent and sympathetic supervision of Prof. William Sanday, D.D. Most readers will not miss the details, perhaps some will rejoice in their omission. Of the three Lives of Christ which have maintained their place and are still read, while their numerous competitors (Abbott's, Eddy's, Crosby's, Deems's, Beecher's, etc.) are passed over, Edersheim's is the most to be commended. Farrar's is rhetorical and showy, and Geikie's is inaccurate; but Edersheim's is rich in well-digested Jewish learning, sober and reverent in style, and thorough and accurate in exegesis. To adapt it to a wider circle the present abridgment was made a couple of years ago. The American publishers of the larger book issued it in plain form, but now send out or the holiday trade an edition bound in light bluish gray, with twenty-four full-page illustrations by Hoffman. They certainly add to the attractiveness of the volume, although some of them are archæologically inaccurate. The book, it is perhaps needless to

* Essays on English Literature. By Edmond Scherer. Trans. by Geo. Saintsbury. 1.50. Chat. Scribner's Sons.

state, has no index. The 'people' are not supposed to care to refer to what they have read. The full contents and the running headlines are helps to those who do, but they are not substitutes for a full index. (\$3.50. A. D. F. Randolph & Co.)

IT IS A curious fact that the most elegant as well as the most accurate editions of 'The Lady of the Lake' have appeared in this country. The text of the poem was first freed from the amazing corruptions of half a century by an American critic; and no English or Scotch illustrated reprint is comparable for beauty with the one brought out by J. R. Osgood & Co. several years ago, or the 'Stirling' edition published by Estes & Lauriat for the present holiday season. The latter is printed in the best style of the Cambridge University Press, following Dr. Rolfe's text, and is illustrated with twenty-five photogravures of the scenery connected with the poem. These are well selected and faultlessly executed, though for ourself we should prefer to see them all in black and white instead of the fancy tints now in vogue which are used for some of them. The brown tint is endurable, but the green we particularly dislike. An Edinburgh edition was illustrated with photogravures ten years or more ago, but these are decidedly better, as the Osgood woodcuts were vastly superior to Birket Foster's in another Scotch reprint. Scott's own notes are given in full, with those added by Lockhart and also his collation of the manuscript readings. The binding in white and gold, with slight decorations in color, is in exquisite taste and keeping. Altogether the book is one of the most attractive of holiday issues for this year of grace 1891. (\$4. Estes & Lauriat.)

'THE COUNTRY OF THE VOSGES,' by Mr. Henry W. Wolff, gives a minute and entertaining account of the European district which suggests the title. It includes Metz and the region round about, with its battles and sieges; Saarbrücken and Wörth, equally famous in martial history; Strassburg, quaintest of old Alsatian cities; the neighboring 'Goethe country,' associated with the poet's love-making and inconstancy; St. Odille with its legendary history, also noted for its influence on the great German; Rappoltswiler and its merry 'brotherhood of pipers'; Colmar and Munster and Mulhausen, with their industrial wealth and their contributions to the solution of the 'capital and labor' problem; and many other places of scarcely inferior interest, which we have not space to enumerate. Vosgien song, legend, and customs are fully and sympathetically dealt with; and the reader is simply amazed at the amount of curious and entertaining matter that can be found in a comparatively limited area by one who has really come to be at home there, and who knows how to tell what he has seen and heard. (\$4. Longmans, Green & Co.)

—A NEAT EDITION of Carlyle's translation of 'Wilhelm Meister's Apprenticeship and Travels,' with a critical introduction written by Prof. Dowden in his usual felicitous style, and useful explanatory notes by Mr. Clement King Shorter, has appeared in Chicago. The whole fills two handy volumes, one of which is prefaced by a photomezzotype portrait of Goethe, the other by a view of his house at Weimar. A series of similar 'Masterpieces of Foreign Authors' is promised by the publishers. (\$1.50. A. C. McClurg & Co.)

'THE LILY OF THE ARNO' is a gossiping book about Florence by Miss Virginia W. Johnson, illustrated with twenty-five photogravures of the scenery and art treasures of the fair city on the Arno and bound in holiday guise of white and gold, with slip covers of red cloth. It is one of the prettiest of the less expensive gift-books of the season. It will be a charming souvenir of Florence for those who have been there, and a cheap and comfortable fireside tour thither for those who can indulge in no other. They can stroll with the author across the Ponte Vecchio, lounge in the Old Market, linger in the Piazza della Signoria and the adjacent Loggia dei Lanzi, gaze at Giotto's Campanile and Brunelleschi's dome and Ghiberti's heavenly gates in the Baptistry opposite, marvel at the jeweled magnificence of the Medici Chapel in San Lorenzo, or climb the hill to San Miniato with its lookout over the loveliest of Italian landscapes; and all this without the tedium and discomfort of the Atlantic voyage or the vexations of journeying in foreign lands. The very sunshine of Italy is in all these pictures, for they are the product of that sunshine, which brings them before us like the magic mirror of Cornelius Agrippa. (\$3. Estes & Lauriat.)

OF OUR YOUNGER poets Mr. Clinton Scollard is one of the most satisfactory, in that with each new performance he shows a distinct advance in his art. Starting with a genuine gift of song and with an artistic sense of what he should do with that gift, he has already produced three charming collections of lyric verse which

have won for him a place in the foremost rank of his contemporaries. Hitherto his name has been associated chiefly with brief lyrics, exquisitely wrought and characterized by a rhythmical beauty of great delicacy and refinement. He now comes forward with a long, narrative poem, which shows that he is capable of a sustained song-flight and that he possesses the gift of the story-teller as well as the gift of the poet. 'Giovio and Giulia,' a metrical romance, written in a measure as musical as it is unusual, is the title of Mr. Scollard's latest offering to lovers of poetry. It is a tale of Florence in the sixteenth century, full of dramatic incident, rich in descriptive passages, animated in movement, romantic in atmosphere and, above all, thoroughly poetic in conception and construction. Nothing could prove better the poet's mastery of his art. Mr. Scollard writes in a difficult measure with great ease and smoothness, avoiding forced rhymes and infelicitous inversions, and gives to the whole sixteen hundred lines the same polish that he gives to a sixteen-line madrigal. The book is a dainty piece of bookmaking, clad in vellum. The edition is limited to two hundred and fifty copies. (\$1. Utica: Wm. T. Smith & Co.)

IN 'WITCH WINNIE'S MYSTERY,' Elizabeth W. Champney has continued the fortunes of the girls who, in the story of 'Witch Winnie,' lived in the Amen Corner of Madame's school. There are some changes, for Emma Jane Anton has graduated, as the readers of the earlier story will remember, and the letters of the first names of those who occupy the rooms no longer spell the word 'amen,' but those of the little coterie who remain keep up the prestige of the corner and do pretty near all the absurd things, get into the innumerable scrapes and taste about all the forbidden fruits with which girls at boarding-school are popularly supposed to make existence tolerable. The story concerns itself very largely with the mysterious disappearance of monies and papers put for safe keeping into an old Florentine oak cabinet. Unknown to the girls there is a slide which communicates with a secret compartment, and it is only after everyone is thoroughly roused on the subject and has suspected even her *alter ego*, while a professional detective has given the case up, that a fire discloses the mystery. The old cabinet is thrown out of the window and in the smash disgorges its ill-gotten gains. Of course this discovery is the natural ending of the story; the girls then separate, and school-life is finished with tears and kisses all around. The illustrations are by C. D. Gibson and J. Wells Champney. (\$1.50. Dodd, Mead & Co.)

IN THE MIDST of the bewildering array of books for young people which are published at holiday time, and to many of which one gives a dubious approval, comes a story from that ever-delightful author, Susan Coolidge. No need to pick and choose here, to deprecate this and praise the other. Miss Woolsey knows as well what is good for a girl's mind as what will delight her heart—knows how to avoid the weakly sentimental, the emotional, the abstruse, the lachrymose and the artificial kinds of literature that make of some children's books mere miniature novels. And she knows just what girls do and say when they are left to themselves. 'In the High Valley' is an international story. At least it begins in England, when Imogen Young and her brother are preparing to come to America to live, and it ends in the High Valley in Colorado, with all the old friends—Katie and Elsie and Clover and Dr. Carr, and last but not least the children. This is the fifth and last of the series telling 'What Katy Did'; but in spite of all its bright details and its flow of talk, it doesn't seem to us quite so fascinating as some of the earlier ones. Is it because we are older than we were when 'The New Year's Bargain' and 'What Katy Did at School' came out? (\$1.25. Roberts Bros.)

MR. LAURENCE HUTTON'S 'Literary Landmarks of Edinburgh' is an entertaining and useful little volume which aims to describe accurately and briefly the many houses of Auld Reekie that have become famous by association with Scotland's famous literary men. Brief biographical comments on these men of the past accompany the comments on the landmarks that exist still. These biographical notes are always to the point, and although a good many familiar anecdotes are told, they are all well worth the re-telling. Mr. Hutton displays a great deal of skill in grouping his numerous heroes, and in passing from one to another. The book is literally interleaved with illustrations, those by Mr. Pennell being artistic and satisfying, while the portraits have a cheap and old-fashioned look, as of the old-time days of book-illustration. The visitor to Edinburgh must get hold of this book without fail; it will be invaluable to him: the stay-at-home reader will pass a very pleasant hour in its company. (\$1. Harper & Bros.)—MR. W. D. HOWELLS rather reverses the alleged order of creation, for having first tried his 'prentice hand on making women foolish, he now applies the same process to men. 'The Albany Depot' is called a farce.

The story told in its sixty-eight pages (including those allowed for the full-page illustrations) is supposed to occupy forty minutes in time, and concerns itself with a certain Mrs. Roberts, who, having invited friends and a newly engaged Irish cook to meet her at the Albany Depot, has rushed off to recover the plush bag she left at Stearns's, leaving her absent-minded husband to guard her bundles, meet the friends, and secure the cook, whom he is to recognize by her being stout and Irish. The book records how Mr. Roberts acquitted himself of these responsibilities, aided and abetted by the friends, the supposed 'cuke' who was the wife of a councilman, the irate councilman himself, and the real cook. In the illustrations Mr. Smedley seems to have caught *all* the humor the situation affords. (50 cts. Harper & Bros.)

A BOOK BY Richard Harding Davis called 'Stories for Boys' contains, besides six other tales which complete the volume, 'The Reporter who Made Himself King.' Mr. Davis in other tales—notably in 'Gallegher'—has displayed a freshness and animation of style as welcome as a whiff of salt air on an August day; and here we have the same delightful verve united with an originality and an abundance of incident that make every page a surprise. We cannot say this of all Mr. Davis's stories, by any means; his work is very uneven, and in crossing from the field of action to that of sentiment and feeling, he sometimes leaves his best self behind. If his work as a whole is not to be compared with that of Stevenson or Kipling, it yet has certain qualities which at times suggest the possession of a force and individuality equal to theirs. That he knows how to make what is apparently the simplest kind of a narrative thoroughly absorbing is shown in this volume in the description of a tennis tournament. (\$1. Charles Scribner's Sons.)—A VERY ATTRACTIVE volume called 'Half-True Tales: Stories Founded on Fiction,' by C. H. Augur, illustrated by C. J. Taylor, is republished from *Puck*. Full of humor and humanity, these little sketches of life are drawn with such discrimination and such delicacy of touch that they refute the accepted belief that American humor is founded on gross exaggeration. 'Mr. Stubb Penn, Humorist,' 'The Man who went a-Fishing,' 'The Style of Benjamin,' and in fact all of the tales are incidental records of life and character in the world about us. Surely in this case the famous pun which the gentleman made when, on getting into an omnibus, a stupid friend remarked that it was going to rain, might be reversed into 'You may be an Augur, but it doesn't follow you are a bore.' (\$1. Keppler & Schwarzmann.)

'BARE ROCK; or, The Island of Pearls' tells, in prose and pictures, of the adventures of Master Jack Gordon in bear-hunting, being lost on an iceberg, suffering shipwreck, drifting on a raft, and in a Robinson Crusoe sort of existence on Bare Rock, an island not down on any chart, where they find a bed of pearl oysters. The adventurers are captured by savages from the African mainland, escape, and having managed to hold on to their pearls, return to London, and are happy. (\$1.50. Macmillan & Co.)—'THE LITTLE ONES' ANNUAL contains nearly four hundred illustrations and a proportionate number of poems and stories; with letters on wood-engraving, dancing, carpentering and kindred subjects from Aunt Bettie's nephews and nieces; descriptions of 'Mollie's Rose Tea' and 'How Johnny Learned to Skate'; 'Rocking-Chair Travels' to the Northland and elsewhere; wise old mice, a rain of cats, a sly old gobbler, a snow-white robin, and other curiosities, animal, vegetable, mineral and human. The pictures are very pretty, especially those in colors that adorn the cover. (\$1.75. Estes & Lauriat.)

THAT A NEW edition of Nuttall's 'Ornithology' was called for is shown by the high prices recently paid for copies of the original work. Nuttall, Audubon and Wilson were not only scientific ornithologists but sincere lovers of nature and charming raconteurs of bird stories, and of their own adventures 'in the field.' Their works have therefore held their places, although in the matter of classification and in our knowledge of new species and varieties, great advances have been made since their time. Mr. Montague Chamberlain, who edits a new edition of Nuttall, has wisely refrained from changing his text to agree with the modern classification. He has added many notes which, for the region east of the Mississippi, and including eastern Canada, bring the work up to date as to the actual facts recorded. He has rewritten the descriptions of plumage in untechnical terms, and has added some account of the eggs and nest of each species. Thus enlarged and corrected, with the old woodcuts, which could hardly be improved upon, the work makes two volumes of convenient size, full of the most entertaining and instructive reading about birds. New engravings have been added where desirable, as well as a colored frontispiece to each volume, and Nuttall's 'Introduction' to his

second edition has been retained unchanged. The binding is a handsome and substantial one in pale green stamped with gold. (2 vols. \$8. Little, Brown & Co.)

THE WRITINGS OF Prof. A. J. Church show a singularly happy combination of fine scholarship with literary charm. Though he has addressed himself mainly to the young, his works cannot fail to be of interest to many of maturer years. In previous books he has traversed the field of Greek myths from the Iliad down to Lucian's 'True History.' He now presents 'The Story of the Iliad' and 'The Story of the Odyssey,' as connected narratives, in two attractive volumes, which appear in accordance with the provisions of the new copyright law, both books having been manufactured in Boston. These 'stories' are in part translation, in part condensed paraphrase and explanation of the original poems. In each case the whole is so skilfully wrought together that the narrative shows no gaps or joints, but moves on with a truly epic simplicity and power. Though we do not say it in disparagement of his ability, Prof. Church's work lacks the subtle humor which pervades Charles Lamb's treatment of similar themes. His writings are full of the Greek spirit, and nothing better could be found to develop in boys and girls a taste for the best things, not merely in classical but in all literature. The volumes contain numerous illustrations after the well-known designs of Flaxman. The figures are very appropriately put in a pleasing shade of terra-cotta upon a black background. Both the engraving and painting are well done. (\$1 each. Macmillan & Co.)—DR. EDWARD BROOKS now follows his 'Story of the Iliad,' which appeared a year ago (see *The Critic*, Dec. 20, 1890), with a 'Story of the Odyssey.' The latter volume shows the same qualities of prosiness and amiable condescension toward 'the young people of our country,' to whom the preface feelingly alludes, as its predecessor. The illustrations are also after Flaxman, but are spiritless and lack finish. (\$1.25. Philadelphia: Penn. Pub. Co.)

MODERN GERMAN is a horn of plenty for fairy-tale hunters. There the enchanted forest and the changed princess, the goblin and the nixie, the swan-maiden and the magic witch flourish in all their variety, filling the lives of the little ones with delight and wonder and communicating that poetic glamor that hangs Indian-summerlike over life in the Vaderland. 'Fairy-Lure: German and Swedish Fairy-Tales,' adapted from the German by Carrie Horwitz, is a charming posy gathered in these nightingale-haunted woods by a Baltimore lady whose work is illumined by delightful miniature illustrations in the margin done by L. J. Bridgman in a quaint and novel way. Mrs. Horwitz's book would have been improved if she had indicated the sources of her 'adaptations.' Some we recognize as the inimitable work of Wilhelm Hauff; others we cannot place. It is due to the authors of the original tales at least to mention their names, and not appropriate their work or derive glory and profit from it in this anonymous way. We feel sure that Mrs. Horwitz's failure to think of the matter in this light is due to an oversight, and it is to be hoped that as soon as the volume reaches a second edition the names of the authors will be restored. In the verses on page 91 there is some bad English which needs correction. The little folk, however, will hardly notice this. Good English or bad, Christmas is coming, and 'Fairy Lure' is bound to be a favorite. (\$1.50. D. Lothrop Co.)

FROM AUSTRALIA we have 'A Southern Cross Fairy-Tale,' by Kate M. Clark, which begins thus:—'It is Christmas Eve, and the long soft shadows of a summer night are quickly falling on the garden, fields and meadows of a New Zealand home.' And to harmonize with these inverted surroundings, the Santa Claus of the story is no fur-clad, snow-besprinkled greybeard, but a lad with smiling face, robed in blue, with a crown of twinkling stars upon his head, and in his hand a star-tipped wand. Hal and Cis, under his magic guidance, traverse forest and mountain and vale, and are introduced to some of the curious birds and beasts of the island, and to its marvellous hot springs and geysers. The author has contrived to combine entertainment and instruction in the volume, which is of small folio size, and made attractive by a score of illustrations. (\$1.25. Estes & Lauriat.)—HENRY FRITH'S 'Biography of a Locomotive' is based largely upon the author's own experiences in railway life, and is hence abundantly realistic. The story has to do with the various exciting and venturesome incidents that fill up the career of an 'iron horse' and his driver. Misplaced switches, burning bridges, train robbers, explosions, collisions and hair-breadth escapes of all sorts are prominent in the narrative, which touches also upon other and more pleasant features of an engineer's existence. Although in one sense a work of fiction, the volume furnishes a great many interesting facts, and gives the reader much insight into the structure and management of the lo-

comotive, into the make up of which go 5416 pieces. The English terminology sounds odd to an American—'metals' for 'rails,' 'vans' and 'waggons' for 'cars,' 'driver' for 'engineer,' 'shunting' for 'switching,' etc. (\$1.50. Cassell & Co.)

SIR EDWIN ARNOLD, in his short preface, recommends without reserve 'The Imitation of Buddha,' a book of quotations from Buddhist literature for each day in the year, as tending, he thinks, to make the reader a better man at the year's end than at its beginning. The compiler, Mr. Ernest M. Bowden, says that his aim has not been to expound Buddhism, but to utilize it in teaching the 'highest morality.' His selection has been made from French and English translations, especially from the voluminous series of 'Sacred Books of the East,' translated by Max Müller and others. There are worse 'fads' than Buddhism, and this pretty little book cannot harm its readers. (London: Methuen & Co.)—**'WITH WIND AND TIDE,'** illustrated by Mr. G. W. Benneman, is an oblong book of sea sketches, with songs by Dibdin and others. Copyright by C. J. Powell. 'Over the Bounding Waves of Life' is a similar volume, illustrated by Frederick Marschall. (\$2.50 each. De Wolfe, Fiske & Co.)—**'ONWARD, CHRISTIAN SOLDIERS,'** illustrated by Frank Gregory, is much better as to the pictures, which are printed in colored inks. 'Songs from the Operas' ('Lohengrin,' 'Faust' and 'Carmen') and 'The Magnificat' are also illustrated by Mr. Gregory, and the three are published by Brentano's. (\$1.50 each.)—**'THE COLUMBIA CALENDAR,'** the 'bicyclist's own,' is published by the Pope Manufacturing Co. of Boston.

A BOOK that is sure to delight children, and their parents, too, is Mr. John Kendrick Bangs's clever and humorous 'Tiddleywink Tales,' wherein we are told of the Tiddleywinks who were the fond companions of Jimmieboy; how they entertained him with funny stories, with jests and jingles, and with a rare assortment of curious animals among which were the 'Cockadoodledon't' that couldn't crow; the 'Annirooney' bird who always sang that one pathetic ballad, and who, if her voice got out of tune, became a 'Dumb Crambo'; the 'Comic Mangatoo' who lived on comic papers; the 'Welsh Rarebit' who fed on poached eggs without eating them, and slept on toast to keep warm; and the 'Nightmare' who always went around in slippers. The idea of the book is happily conceived, and the tales are written in a bright, natural and simple style which gives them a great charm for young and old alike. Mr. Chas. Howard Johnson's numerous illustrations are admirable. The volume is a very pretty one and it deserves to be a great favorite during the holidays. (\$1.25. DeWitt Pub. Co.)

Christmas Numbers of Foreign Periodicals

Holly Leaves, the Christmas number of *The Sporting and Dramatic News*, within its gorgeous cover of black, red and gold has an abundance of pretty pictures and interesting stories. A 'Maid of Llangollen' smiles on the first page, as she stands, pitcher in hand, by the well. 'Finding the Ring' shows four young ladies around a tea-table, the ring in the cake having been found by the prettiest. 'On Tour' shows how the barn-storming actor of former days used to make love to the dairymaids. 'Cast a Shoe' is a coaching episode; a proverb in pictures ('More Haste,' a Punch and Judy man in the snow, dragging along his dog, and 'Less Speed,' dog in turn pulling hard and like to upset man and show in an icy stream over which they are crossing by a foot-bridge).—all these, and more, are full-page wood engravings. 'Little Dame Durden,' the supplement plate, is a pretty little girl with an apronful of pink and white roses and a mob cap bound with blue ribbon.

The Graphic's Christmas number begins with a story in pictures, and the pictures in colors, of 'Sally Brown and Ben the Carpenter.' Sally, in pink, faints when Ben, in green, is captured by the press-gang, and when he is restored to her she has found another Ben 'whose Christian name was John.' 'The Sportsman's Calendar' makes cruel fun of riding to hounds, turnips, drinking healths, dancing, and, most of all, flirting by moonlight. 'An Old Head and a Young Heart' shows a reverend gentleman getting at the love affairs of his buxom daughter with shrewd questions to which it puzzles her to reply. The supplement is a handsome reproduction in colors of Mr. Marcus Stone's picture of 'Ophelia,' with her wild-flowers, among which are no violets, 'for,' she says, 'they all withered when my father died.' It is a creditable piece of color-printing. There is also a reproduction in monotone of Sir Joshua Reynolds's celebrated picture of the Ladies Waldegrave, painted for Horace Walpole in 1780.

M. Jean Béraud has pictured few more beautiful stage beauties than the fairy in pink and black who bows from the footlights on the cover of *Figaro Illustré*. 'The Holy Tear,' a Christmas story

by Jean Richepin, has wonderful illustrations of castles and glaciers, ghosts, owls, foxes and goblins, among which lives an enchanted princess. It is a *fin de siècle* phantasmagory, and contrasts with 'Miguet's Marriage,' by Gyp, which, with its illustrations, is also of this extreme end of the century, but not in the least fantastical. 'Uncle Bernard's Shadow,' by René de Pont-Jest, is a tale of the sea, a diligence, Spanish students and a murder; and 'The Kite,' by Caran d'Ache shows how well a kite may look tied to the tail of a general's horse at a review. The supplement contains a 'phototypogravure' of Paul Grolleron's picture, 'At Bay,' showing a line of French soldiers opening fire on the enemy. A prettier picture is 'The Swing,' by François Flameng, with a young woman in Directory costume—red dress, gray jacket and wonderful plumed hat. 'The Tryst,' by C. Delort, shows a lovers' meeting on horseback, in the woods.

The Lady's Pictorial has a Japanese story of 'The Grateful Foxes' told in verse by Sir Edwin Arnold and with pictures of Japanese girls, ghosts and foxes by Mr. F. H. Townsend, who appears to have found his Japan on the stage at a performance of the 'Mikado.' 'Angel's Wickedness,' by Marie Corelli, is a story of a little girl who hated God. 'Wyllie's Wife' goes riding on a donkey to a masquerade, in a tale by Ella Hepworth Dixon, illustrated by Fred Pegram. 'Les Lendemain,' verses by Charles Rivière Dufresny, have supplied the translator, J. Bernard Partidge, who is also an artist, with a motive for a picture of a shepherd and his lass. 'Miss Groosum' is a queer story of a queer old maid and her cat; this also is illustrated by the author, J. F. Sullivan. The large 'extra' colored plate is of two beauties, 'Rival Queens,' fair and dark, after a painting by V. Corcos.

The Art Journal is devoted to Briton Riviere, R.A., the animal painter. It contains etchings and other plates of some of the artist's most famous works; his 'Circe,' with her herd of swine; 'The Last Spoonful' watched eagerly by dogs and ducks as it is about to be swallowed by a little girl who has lain down among them to take her supper on the doorstep; and his painting of the ruins of 'Persepolis,' with lions ascending the stairs of the Persian kings. There are many other pictures and studies reproduced in half-tone engravings, among them 'Rizpah' at the foot of the gallows; 'The Herd of Swine' rushing over the cliffs into the sea; 'An Old-World Wanderer' among the gulls on the sea shore; and studies for 'Daniel in the Lion's Den,' and for dogs, lions, geese and cats innumerable. The account of the painter's life and work is written by Mr. Walter Armstrong.

The Pictorial World opens with a picture of a skating party, goes on with a story, 'The House at the Corner,' proceeds still farther with a picture of 'Willful Murder,' and another of 'Two New Year's Eves,' and one of a young woman and a black dog 'Off to the Riviera for the Winter.' A picture of the 'Home-Coming' shows not a young woman, but a middle-aged man, back from stranger lands than the Riviera, to judge by the Indian head-dress, the Turkish slippers, and other queer things he is showing his admiring relatives. 'Puzzled' is a boy in a jersey, with slate and pencil. There is, as supplement, a little girl feeding some dappled fawns in a snowy park—her 'Christmas Pensioners.'

The periodicals described above are published here by the International News Co.

Shakespeariana

EDITED BY DR. W. J. ROLFE, CAMBRIDGE, MASS.

The 'Mr. W. H.' of the Sonnets.—That Mr. Thomas Tyler has proved beyond a doubt that the 'dark lady' of the Sonnets was Mary Fitton some excellent critics are not yet disposed to admit; but it is quite generally agreed that he has demonstrated the long-suspected identity of 'Mr. W. H.' and William Herbert. Dr. Furnivall sends me an interesting note which furnishes additional evidence of this. On the 19th of November he and Mr. Tyler made an expedition to Wilton 'to see Lord Pembroke's lately acquired Muylens portrait of William Herbert, who is held by most of the sane critics of the modern school to have been the fair girl-like youth for whom Shakespeare had such strong affection.' The pilgrims were rewarded by quite unexpected evidence in confirmation of their belief. For 'Lord Pembroke's picture represents his ancestor when much younger than the engraved portrait, say at thirty instead of forty-five or more, and shows a far more delicately-modelled and womanlike face. The coarse nose and big ear of the engraving are, instead, a straight, well-cut nose and delicate small ear in the picture. The eyes are dark grey, of moderate size, the eyebrows finely pencilled, the cheeks plump and rosy; the whole face that of a pretty man, who in early years must have been a charming girl-like youth, the very boy that Shakespeare describes. The hair is dark-brown, darkened no doubt by the age of the painting, as the complexion must be somewhat by the old varnish.'

Lord Pembroke once described his picture to a correspondent as inclining to swarthy, but the visitors claim that it clearly represents a man who in youth must have been fair. To enable Shakespeare students to judge for themselves, Dr. Furnivall has asked leave of Lord Pembroke to have the portrait photographed, and also exhibited, sooner or later, in London. Both Mr. Tyler and Dr. Furnivall are delighted with the new portrait, as they 'think its evidence conclusive in favor of the delicate girliness of young Heiber.' He would have made a charming girl on Shakespeare's stage, where, as the reader is aware, all the female parts were played by boys or young men.

In a recent note in the *Boston Advertiser*, to which I shall recur another day, Mr. F. B. Sanborn remarks:—

There is still room for a better volume on these sonnets than has yet been written—re-arranging them and tracing out the historic and personal allusions so abundant in them and so little explained as yet. They should also be compared with the other sonnets of that period, of which there are hundreds extant in order to see what the prevalent fashion was—for there is as much fashion in sonnets as in bonnets.

The first of these suggested lines of investigation has been pretty thoroughly worked out in some of the many volumes written on the Sonnets; and the second has not been neglected, especially by Dowden and sundry of the German commentators, though there is ample room for further research in this direction. Of the various re-arrangements of the Sonnets, from the edition of 1640 down to our day, none is on the whole more satisfactory than the original of 1609, though I cannot agree with the editors and critics who believe that the latter puts the first 126 Sonnets in exactly the right order. The arrangement of the remainder is more than doubtful.

Copies of the First Folio in the Market.—A bookseller in this city (New York) offers a copy of the Folio of 1623 for six thousand dollars which is said to be 'absolutely perfect,' there being 'not a facsimile nor a particle of inlaying in the book from beginning to end.' Such copies are exceedingly rare, the first leaf containing Ben Jonson's verses, the title-page, and the last leaf being often more or less imperfect. Copies have been sold within the last few years at prices varying from \$750 to \$6500, the latter amount having been obtained in New York for an exceptionally large and perfect specimen, which had previously been held by Quaritch of London at 1200*l*. The copy from the library of George Daniel, also in remarkably fine condition, was sold to Miss Burdett-Coutts in 1864 for 682 guineas, or somewhat more than \$3400. It would bring much more now. The Daniel copy of Shakespeare's 'Sonnets' (1609), which went for 22*l*. 1*s*. in 1864, has since been sold for \$5000.

I have lately received the catalogue of a London bookseller in which a 'perfect copy' of the Folio 'with the genuine leaf containing the verses by Ben Jonson, and brilliant impression of the portrait by Droeshout,' is offered for 460*l*., or about \$2300. Like the New York copy it is elegantly bound in red morocco by Bedford and enclosed in a morocco case. If it is in the condition described, it is very cheap at the price mentioned.

A copy of the 1637 quarto of 'Romeo and Juliet' is priced in the same list at 42*l*., and one of the 1637 'Hamlet,' with the title in facsimile but otherwise perfect, at 21*l*.

Early editions of some modern poets are getting to be as costly as these old books. The American catalogue quoted above prices the 'Poems by Two Brothers,' published by Charles and Alfred Tennyson in 1827, at \$150, or about thrice what the precocious boys got for the copyright of the little volume (10*l*.); and Alfred Tennyson's second book, issued with his own name in 1833 (the first was in 1830), is offered for \$80.

Another School Edition of 'King Lear.'—Messrs. Moffat & Paige of London have added to their series of Shakespeare's plays, several volumes of which have already been noticed here, an edition of 'King Lear,' prepared by Messrs. Thomas Page and John Paige (2*s*.). The critical and explanatory matter will compare not unfavorably with that of several other school editions published in Great Britain; but, for myself, as I have said before, I think it injudicious to separate the notes on grammar and rhetoric, and those on etymology (of which, as in most of these foreign editions, there are too many) from the 'miscellaneous notes.' To classify the examples of alliteration, antithesis, hypallage, hendiadys, metaphor, simile, etc., is to do what the student should do for himself—though it would be just as well, to my thinking, if he never so much as learned the barbarous names of most of these 'figures.' Those that should be taught in secondary schools could be counted on the fingers; and some of our best college teachers would not extend the list for their own students.

'Rounded with a sleep.'—Prof. C. F. Johnson, in his excellent

book on 'English Words,' just published by the Harpers, says (p. 161) that Shakespeare 'uses *round* in the sense of encompass,' and cites 'Our little life is rounded with a sleep' as an example of this sense. He has Schmidt with him in this explanation, the German lexicographer paraphrasing the passage thus: 'The whole round or course of life has its beginning and end in a sleep, is nothing but a sleep'—though the latter clause seems to give a different meaning from the former; and Dr. Ingleby, in his 'Shakespeare Hermeneutics,' comparing the passage with one in Jean Paul Richter, 'a man worthy to be Shakespeare's unconscious interpreter,' asks: 'What does this mean but that our life is rounded by the sleep of birth and death, as if they were its poles.' He adds: 'And ours is but a *little* life: but little is included between those poles, so little that we thank God that the later pole is but a sleep.' It seems to me, however, that *rounded* is better explained by other commentators as in 'The Century Dictionary,' which cites this passage under the verb in the sense of 'to fill out the circle or term of; bring to completion; finish off.' Compare a passage in 'Lorna Doone,' quoted by Dr. Ingleby: 'In the farthest and darkest nook overgrown with grass and overhung by a weeping tree, a little bank of earth betokened the rounding off of a hapless life.'

Two Poets

THE austere outlines of an ancient creed
He sicklied o'er with modern sentiment,
And scratched his name on Buddha's monument
In dainty characters, that all might read,
As men paint signs on mountain-sides; then freed
From shame, the Master's seamless garment rent
And patched with cheapest thread, to market sent:
For this he wins the dilettante's meed.

Not so, O Milton, to thy lonely heart
The poet's task appealed; for letters then
Were not a trade; serene, you dwelt apart
No platform singer with commercial art,—
And strove to justify God's ways to men,
Scorning the methods which control the mart.

HARTFORD, NOV. 26.

C. F. J.

Boston Letter

ON SATURDAY, the 19th of this month, John Greenleaf Whittier will reach his eighty-fourth birthday, and the congratulations that will, in mind at least, be offered to the good New England poet will be limited only by the number of men, women and children who know his name. But some of his warmest admirers, at the request of the *Boston Journal*, have willingly offered a few words, in tribute, for the occasion, and from their letters I should like to quote for the pleasure of *The Critic's* readers.

Julia Ward Howe, who is at Gardiner, Me., writes:—'In my view Mr. Whittier has poetry enough in his works to redeem the whole realm of Quakerdom from prosaic reproach, and manhood enough in his character to make weight against the frivolous flippancy which discredits this as it has other times. May the Indian summer of his beautiful life be prolonged to its fullest term, and may his work be crowned with what poets should most desire, abundant fruit and abiding fame.'

Celia Thaxter says:—'He is a power for good in his own land and in the world, a landmark up to which all struggling souls may look and gather fresh courage to climb. How many instances I recall in which I have seen his beautiful words comforting the weariness of age, and inspiring with all fine and noble impulses the fiery heart of youth! Truly, I know of no one who has been more universally revered and beloved since the world began. His very name is a symbol of truth and unflinching integrity, and the good he has done us all comes back to him now in the sweetness of the blessing his friends and his country bring to him with the homage of their admiration.'

Harriet Prescott Spofford, though she has been very ill and is not yet entirely recovered, would not forego the opportunity of offering her need of praise to Mr. Whittier. Referring to the question regarding her favorite poem, she replied:—'My favorite among Mr. Whittier's poems is, I think, "Snow Bound." I could hardly tell you why, except it is for its simplicity, its truth, its sweetness, its tenderness, its music—reasons enough, you will say. It is our New England epic, and every line of it is dear to us.'

Rose Terry Cooke found it difficult to choose her favorite poem. 'I like—I love—so many of Mr. Whittier's poems,' she writes, 'that it is all but impossible to say which seems to me best. "Hampton Beach" I like as well as any; it seems to me absolutely per-

fect, both in its keen perception of nature and its delicate ethical analogy. "May he live a thousand years!" if he wants to."

Donald G. Mitchell declares that of Mr. Whittier's poems he always likes the one last read, but beyond the poet's great literary art he admires the broad humanities of the man.

Edna Dean Proctor selects several favorites among Mr. Whittier's patriotic poems and his lyrics, and then declares:—"But above all these I would set those poems of the soul, full of hope and trust and faith; such poems as "My Psalm," "The Grave by the Lake" and "The Eternal Goodness." Indeed, if I could preserve but one stanza out of all he has written, this, from the last-named poem, would be the immortal one:—

I know not where his islands lift
Their fronded palms in air;
I only know I cannot drift
Beyond his love and care."

Rev. Dr. A. P. Peabody quotes from one of his sermons in saying:—"It is spiritual industry, patient soul culture, the unceasing aim at the highest and best that the human soul can attain, which, more than capacity independent of consecration, has made Whittier, the village shoemaker, second to no poet of our time in blended strength and sweetness."

Francis M. Stanwood, a nephew and intimate friend of James G. Blaine, in an appreciative letter upon Mr. Whittier's verse gives the following interesting anecdote:—"Mr. Blaine was always a devoted friend and enthusiastic appreciator of Whittier. I can remember a visit he made to our house shortly after "Among the Hills" was published, and he read and re-read that charming idyl during a Sunday morning. Referring to the lines,

Love scarce is love that never knows
The sweetness of forgiving,

he observed:—"Think of an unmarried man having such a tender and beautiful conception!"

Sarah Orne Jewett selects "In School Days" as the most beautiful and beloved of Whittier's poems. To Mr. Whittier she pays this warm tribute:—"We know him as patriot and poet and as a leader of public opinion. He has buckled on the armor of many a young spirit made eager for the right in life's inevitable warfare; he has been a great teacher of religious truth, a consoler of the disheartened and sorrowful; a kind and sympathetic friend to many whose faces he has never seen and whose grateful voices have never reached his ear. To no man has it been given to show more clearly the loyalty of friendship or the dignity and sincerity of citizenship. If sometimes opportunity has been passed by through lack of physical strength, ability and keenness of mental and spiritual vision and the gift of inspiring others have never failed this great American and poet. The joy is ours of being sure in these later days that his heart is as young and his mind as young as ever, though his years make a long count, and that he is growing yet like one of our noblest forest trees, some great pine, that came to its prime in an untainted soil, and has drawn its potent sap from hidden springs. The lesser growths gather beneath its boughs, the roots of the great landmark cling fast to the strong New England ledges, but its green top, where singing birds come and go, is held high to the winds and sunshine in clearest air."

Lucy Larcom writes:—"Whittier's poetry is an element of the New England atmosphere; in reading it we feel that we are simply drawing our natural breath, and that, to me, is its chief charm; that it gives in almost every line the spirit of the soil, and of the early settlers of the soil in the noble simplicity of the former days. In his sympathy with nature in her peculiar local and homely beauty—in his deep spiritual perception and fervent expression of all that was best in Puritanism, of which Quakerism itself was a protesting phase—he is great and unique. Sometimes it seems as if he were our only real New England poet, although others have written very beautiful local poetry. But we can no more separate the thought of Whittier from New England than we can that of Burns from Scotland. His patriotism and his wide humanity pervading all he has written illustrate well the grandeur of the type of manhood which was the natural outgrowth of the primitive integrity, and which, spread through the whole nation, has made it hitherto our pride. We have no poet more thoroughly American than he, and we must all rejoice in the tender, softened beauty of his later verse, which, lacking nothing of vigor or intensity, seems suffused with an inner glow, like that of sunset-illuminated clouds."

The Hon. Robert C. Winthrop, in tribute to his old friend, quotes a letter of his in which he wrote:—"His exquisite verses are among the treasures of American literature. They breathe a spirit of purity and piety which must wake an echo in the heart of every Christian, by whatever name he may be called. Many of them, too, are full of patriotic fire, and will warm the hearts and kindle the courage of young and old in time to come, as they have done in

the past. I rejoice that he is still with us, to know how admiringly and affectionately he is regarded, not only by "Friends," but by all to whom his brilliant genius and spotless character are known."

Walter Crane closes his exhibition in Boston this week and then carries his pictures to Chicago. It is possible that afterwards he may visit New York. From the artist's standpoint his visit has been a success; from a social standpoint the declaration of his success must be qualified. In an unfortunate moment he read before a group of socialists his poem denouncing America, "the land of the free," for its treatment of anarchists; and promptly a cold shudder ran through all Boston. Before that, the warmth of his greeting had converted him into a lion, but the association with the "reformers" chilled the artist back into a normal man. As a decorator and an illustrator, Mr. Crane has won high praise here, and already forty of his pictures have been sold. Personally the English artist has been found a modest and agreeable gentleman.

Writing of an artist reminds me of an art-critic's book which is attracting considerable attention just now in Boston. Written by William H. Downes and published by Estes & Lauriat, "Arcadian Days" pictures landscapes with the pen instead of with the brush. Mr. Downes is the art-critic of the *Evening Transcript*. Although a young man he has had a long experience in the study of art and his criticisms are highly regarded. He is the author of "Spanish Ways and By-Ways," and of the six papers on "Boston Painters and Paintings" which appeared in *The Atlantic*, and he has also written a number of reviews and papers for the Contributors' Club in that magazine.

BOSTON, Dec. 7, 1891.

CHARLES E. L. WINGATE.

The Lounger

I HAVE HEARD with genuine regret of the sudden death, of typhoid fever, at Dresden, last Sunday, of Mr. F. Wolcott Balestier, a young American author and publisher who was destined to make his mark in the literary world, if he had lived. He was born in Rochester, N. Y., on Dec. 13, 1861, and received his early education in the public schools of Rochester, Baltimore, Washington, New York, Vermont and Denver. Later, he studied at Cornell and at the University of Virginia. For some time he was news editor of the *Rochester Post-Express*. Apropos of a letter from a young lady, who, in expressing her appreciation of Mr. Balestier's "A Common Story" in the *August Century*, had assumed the writer to be a woman, I said at the time:—

Mr. Balestier is anything but a woman—and "A Common Story" is not even a "maiden" effort. He is the author of "A Fair Device" (1884), "A Victorious Defeat" (1886) and a "campaign biography" of Mr. Blaine; and apropos of this last work he contributed to *The Critic* of Aug. 2, 1884, a paper on earlier specimens of American campaign biographical literature. He is the agent of the United States Book Co. in London, where his office is in Dean's Yard, under the very wing of Westminster; and he is Mr. Heinemann's partner in the scheme to supplant with something better the Tauchnitz Library of English Literature [on the Continent].

WHEN MR. BALESTIER was in this country last spring, he called at the office of *The Century*, and had a chat with the editor. "By the way," said the latter, "I've just accepted a serial by an unknown author. The manuscript came through Gosse, who hasn't yet told me who wrote it. It is one of the best things I've read in a long while, and is bound to make a hit." "I'm delighted to hear you say so," replied Mr. Balestier; "I wrote it myself!" The novel is called "Benefits Forgot." The manuscript of "The Naulahka," the story by Kipling and Balestier which is now running in *The Century*, is, fortunately, all in hand; and those who admire the work of this young American will be interested in knowing that a short story of his—a Western railroad story, having a conductor for its hero, and for its heroines a telegraph girl and a restaurant girl—will appear in the February *Century*, under the title of "Reffey." Mr. Balestier had taken his mother and sisters to London, and leased for them (furnished) the house of Mrs. Brookfield—Thackeray's Mrs. Brookfield, to whom his recently published letters were addressed, many years ago. He had also taken a house on the Isle of Wight—a most picturesque resting-place, described in this column on Sept. 26. He was a man of very attractive social qualities and a genius for work. Overwork, no doubt, was at the bottom of his illness.

MR. BALESTIER's paternal ancestors were natives of Martinique, though his grandfather was an American by birth, and was one of the founders of the Century Club. His maternal grandfather was E. Peshine Smith, a distinguished jurist and writer who, with Commodore Perry, completed negotiations with Japan. His literary talents had long been known to Mr. Howells, in whom he had a warm admirer. His friendship for Rudyard Kipling was very

strong; for he found in the brilliant young romancer 'attaching' qualities with which he is not generally credited by those who know him slightly or not at all.

MR. BOK in his *Literary Leaves* declares that Mr. Beecher once wrote a poem—one, and only one. Robert Bonner of the *Ledger* coaxed Mrs. Beecher to recite it for him. The anecdote runs (as told in *The Epoch*) that the publisher offered \$5000 for the recitation, and the preacher's wife opened her lips to repeat the lines, but was brought to a dead halt by the simple word 'Eunice!' from Mr. Beecher. 'And although Robert Bonner offered to double the sum first offered, he never got the poem from Mrs. Beecher, and no one has since been a wit more successful.' Possibly the 'wit' who is to be more successful than that eminent wag Mr. Bonner will attain his end by offering a cool million for the verses. It would be hard for any one who appreciates a witticism to resist such a sally as that.

SELDOM HAS the individuality of a pianist appealed so powerfully to New York audiences as has that of the Polish pianist and composer Paderewski—in pronouncing whose name, by the way, the *w* is omitted altogether. His style of playing has 'taken the town,' and among professionals and amateurs is a constant theme of discourse—sometimes of debate. It goes without saying that other pianists in the city have followed the new master's playing with intense interest. Adèle Aus der Ohe is often in his audiences; and it is interesting to remember that it is she who may be said to have introduced Paderewski as a composer to American audiences. His now all-the-vogue 'Minuet Antique' especially has been a favorite 'number' with Miss Aus der Ohe—who plays it in a manner different from the composer's, but with a peculiar and individual charm. So far as I know she has not yet played her own compositions in public, but that she is a composer of decided ability is known to many who have had the pleasure of hearing her in private. It is to be hoped that the time is near when this true artist will make another and more permanent claim upon the gratitude of lovers of music.

SPEAKING OF MATTERS MUSICAL, Miss Leonora von Stosch, the violinist, whose début at one of the Seidl Sunday-night concerts was recently mentioned in this column, played at the Mendelssohn concert at Chickering Hall with very great success. Not many violinists show the range of artistic sympathy and accomplishment displayed by this young artist in her rendition of the Sarasate Gypsy Dances, followed by the well-known Air of Bach. The first was rendered with a delicacy of expression and a wild gayety and *diablerie* entirely in keeping with the composition; while the Air—which was played as an encore—was given with wonderful tenderness and fullness of tone, and that imaginative quality which marks the true artistic temperament. A literary interest is added to the record of this débutante's immediate success by the fact that she is the daughter of the well-known writer, Mrs. Julia Schayer of Washington.

IN THIS CONNECTION I may note what otherwise there might not be occasion to mention—and that is the presence in New York, on a visit, of a grandson of Mendelssohn; a young gentleman some twenty-odd years of age. The composer, it will be remembered, came of an old banking family, and the descendant in question whatever may be his aptitude for finance, is not, I believe, an inheritor of his illustrious kinsman's genius for music.

MR. JOSEPH PENNELL is back in London after his thirty-six hours in a Russian prison. He seems to think that he was lucky in not getting thirty-six years in Siberia. It was not the sketching that the Russian authorities objected to so much as the photography. They could look over his shoulder and see what his pencil was doing, but they could not see inside of his kodak. What had he caught with his little camera?—that was the question. They wanted him to develop the pictures so that they could see that they were not objectionable, but he could only press the button, he told them; someone else must do the rest. Having bayonets to point their arguments with, they convinced him that he had better try his hand at developing. He succeeded in getting prints of the pictures that were perfectly innocent—*i.e.*, that had no Jews and no forts in them; so finally they let him go.

E. A. SENDS ME a printed slip of 'The Young Widow,' the poem which she accuses some person or persons unknown of having plagiarized from Robert Josselyn (a dead-and-gone Vermont versifier) and published in *Wide Awake*. It is from a newspaper, evidently, and is credited to *Wide Awake*; but the editors of that magazine protested last week that they had never printed the poem.

E. A. wants time to prove that they did, but till she succeeds in doing so, I must give them the benefit of the doubt. There is a very pretty misprint in the poem in the form in which it comes to me: 'There is danger in her eye' has become 'There is *anger* in her eye'—and we all know that young widows are least dangerous when angry. At least that has been the Lounger's experience.

DR. HENRY VAN DYKE, in the 'Chronology' appended to the new edition of his 'Poetry of Tennyson'—the twenty-one pages, by the by, are well worth the price of the book to the student or critic—brings out the interesting fact that the 'Poems by Two Brothers,' though dated 1827, really belongs to the year 1826. He says:—'It was post-dated according to the common custom among publishers at that time. For the true date of its appearance, which I believe has never before been given correctly, I am indebted to Lord Tennyson.' I suspect, however, from what Dr. Rolfe tells me, that the poet meant to say that the 'copy' was put into the publishers' hands in 1826. As the preface is dated 'March, 1827,' it is improbable that the book actually 'appeared' before the end of 1826. Alfred was barely seventeen when he and his brother Charles, about a year older, decided on this literary venture; and, as the preface states, the poems were 'written from the ages of fifteen to eighteen,' though none but Charles's could come under the latter figure. The portrait of Lord Tennyson in Dr. van Dyke's book looks more like him as he now is than any other I have seen. It must be from one of the latest photographs of the poet.

THERE IS MORE TALK over Sarah Bernhardt's new fall than there is over her acting, which only shows how foolish people are. Anything that is not down on the bills interests them more than the thing that is expected. One clown coming late to a concert, will divert the attention of the entire audience from the performer, even if it be a Wilhelmj, a Patti, or a Paderewski. Sarah's fall, by the way, came near having a serious ending the other night, for she struck a tack with her knee and received a painful wound. Like all Frenchwomen when they are hurt, she imagined the worst, and was sure that she was going to have lock-jaw—a bad thing for an actress; but as it happened, she suffered no serious inconvenience from the accident.

'WHY, Montague, of course,' writes A. J. B.; 'that is, if Lord Wharnccliffe, the lady's great-grandson, is to be believed. Allibone says Montagu, but Lowndes, in speaking of Edward Wortley and Lady Mary, adds the final *s*, in dispute. "Fanny Hall" we presume is quoted from the "pied" case of a printer—with the ever-ready aid of the proofreader-rampant. Apparently W. I. F. of Amherst College is better acquainted with "Fanny" than either the printer, the Lounger, or the publishers of the catalogue. The Cleland story, if "rich," is rich in truth!'

W. M. G. IS SURPRISED that I should have credited the 'long-since exploded myth,' that Mother Goose is of Boston origin. 'This theory,' he says, 'was invented some thirty years ago by William A. Wheeler, but has several times been proved false—the last time by a Boston antiquarian, W. H. Whitmore, in his annotated re-issue of the first United States edition—Albany, J. Munsell's Sons, 1890.' It was in Mr. Wheeler's 'Dictionary of the Noted Names of Fiction' that I found the alleged myth—ninth edition, Houghton, Mifflin & Co., 1889. I am loth to lose Mother G. as an American. For a moment I had hoped that we might claim even Arthur and his knights, some day, as aboriginal citizens of this ancient land.

International Copyright

THE LONDON *Author*, the organ of the Society of Authors, contains this notice:—

The following circular has been sent to every member of the Society. It is hoped that a response, unanimous and immediate, will be made to this appeal. It will be observed that we do not desire large sums; let everyone who feels that he ought to be grateful to Mr. R. U. Johnson send something, not more than a guinea. It is not so much the value of the gift as the manner of it that will be appreciated:—

'It was resolved at a Meeting of the Committee held before the Vacation that we should prepare and engross on vellum the thanks of this Society to the Secretary of the American International Copyright Association, Mr. Robert Underwood Johnson, of New York, for the very considerable part played by him in the successful agitation for, and the passing of, the International Copyright Act. Since this resolution was passed the French Government have presented Mr. Johnson with the Grand Cross of the Legion

of Honor, in recognition of his services to the interests of Literature. We have looked in vain for any such recognition on the part of our own Government, although the interests of British Authors involved in the Act are ten-fold or a hundred-fold greater than those of French Authors. It has been therefore determined by this Society to express in a more concrete form their gratitude. It is proposed to invite subscriptions with which to purchase a piece of plate for presentation to Mr. Johnson. The subscription will be limited to one guinea as a maximum and 5s. as a minimum. Should you feel disposed to join in this movement I shall be glad to receive your name and the amount. S. SQUIRE SPRIGGE.

The illness of Mr. Johnson, who is down with typhoid fever, interferes with the holding of the (adjourned) annual meeting of the American Copyright League of which he is Secretary.

International Copyright with Germany has been secured by the negotiation of a special convention.

"La Dame de Challant"

'LA DAME DE CHALLANT,' the new play by Giacosa which Sarah Bernhardt has just added to her repertory, is founded upon an Italian story of the sixteenth century, and is by no means a bad piece of its class, notwithstanding the morbid and extravagant character of its motive. It is entitled fairly to the description of romantic melodrama, being full of action and color, and moving in an atmosphere of intrigue and passion. The personages are drawn vigorously and are grouped with a keen sense of theatrical effect, while the incidents in which they figure are sufficiently logical in their sequence, after the reasonableness of the premises in which they are supposed to originate has been granted. It is not likely, however, that the piece would meet with much public favor anywhere unless the part of the heroine were played by an actress of extraordinary power, versatility and tact.

The Lady Blanche is a mediæval wanton, lovely, brilliant, ardent and shameless. Growing weary of one lover, she promises to accept a second on the condition of his killing the first. The second lover agrees promptly to the terms, but, having gained his end, refuses plumply to fulfil his half of the bargain, telling her that murder is too high a price to pay for her caresses, and hinting, in a fit of drunken candor, that all stratagems are fair in love or war. Maddened by the treachery and slight, she has recourse to the first lover, and in a risky and difficult but exceedingly effective scene inflames his passion until he pledges himself to kill his rival, not in open combat, but by assassination. Unfortunately for her the two men are brought to mutual explanation by the intervention of a gay priest; as a result they combine to insult her at a public reception. Upon this a third lover, a chivalrous lad who has been bewitched by her beauty, constitutes himself her champion and slays one of the offenders in the street. Pursued by the officers of the law he seeks a refuge in her house, but is followed so closely by the chief of police that she is obliged to conceal him in her chamber. In the end, as a last chance of saving his life—a manifestly theatrical expedient—she confesses herself an accomplice in the homicide and is arrested. The last act reveals her, alone, at the place of execution, the actual murderer having been rescued by his friends.

Bernhardt enacted Blanche with wonderful grace, charm and variety of emotion. Dalilah herself could not have been more seductive, treacherous or vindictive. Her comprehension of the character was perfect and her technical execution almost flawless. If her art was illustrated most brilliantly in the second act, it was simply because the situations in it afforded her the greatest number of opportunities. The various moods of the woman in her treatment of the two lovers were interpreted with extraordinary delicacy, spontaneity and force. Her brief soliloquy while holding the naked sword was wonderfully clever in its subtle suggestion, and her sudden outburst of wrath when she discovered that she had been tricked by the man whom she was trying to dupe was wonderfully truthful in the intensity of its malignant passion. No less striking was the succession of changing and ever-deepening emotion in the following scene, where she employs every artifice to regain control of the first lover and inspire him with the jealous fury necessary to make him an assassin. The effect that she created in this act was so stirring, that some of her later work, fine as it was, suffered by comparison; but no notice of her performance, however brief, would be complete without reference to the exceeding cleverness of her scene with the Chief of Police in the fourth act, when the strain of suppressed anxiety and terror, veiled beneath an elaborate affectation of ease and indifference, was suggested with admirable art. Her death scene was infinitely pathetic, of course, but the sudden sanctification of the furious wanton is too violent a transformation to be at all convincing. For this, however, the author is responsible. Bernhardt's interpretation satisfied the most exacting criticism.

The Fine Arts

Odilon Redon's "Songes"

'SONGES' is the title of a series of six fantastic lithographs, by Odilon Redon, of which it is difficult to grasp the meaning. The series is dedicated 'à la mémoire de mon ami Armand Clavaux.' The first, 'C'était un voile, une empreinte,' is a head of Christ on a napkin, like St. Veronica's. It has a sort of Byzantine ugliness, which some, no doubt, will find impressive. An archer in an egg-shell, somewhat resembling in treatment a bit of Gothic stone-carving, leaves us quite in the dark as to its meaning—a darkness which the legend, 'Et là bas L'Idole Astrale, l'apothéose,' fails to enlighten. The third plate has a window open in heaven, with a face looking out on the dark earth; the legend here is 'Lueur Précaire, une tête à l'infini suspendue.' Next comes a black-winged monster devouring a human being; then a cavalier on a black horse riding by the light of a globe of fire, who is called 'Pelerin du Monde Sublunaire'; and last a window in a dark room full of little white dots such as might be made by pressing pellets of moistened paper on the stone. Outside the window is a tree with double trunk, and the plate has the reassuring title of 'Le Jour.' Only eighty copies have been printed. (80 fr. Durand-Ruel.)

"Anatomy in Art"

ALTHOUGH since the sixteenth century the study of anatomy has always made a part of a thorough artistic education, there are very few books on the subject which are specially intended for artists. The painter, or the sculptor, does not need to know all about the hundreds of muscles in the human frame; to the veins he need pay little attention, to the nerves none at all; his concern is with the muscles, tendons, and bones that appear on the surface and with the fat and skin that partly cover them. Mr. Jonathan Scott Hartley, a sculptor of repute, and formerly lecturer on anatomy at the Art Students' League of this city, has prepared a manual of 'Anatomy in Art' which provides just such knowledge as the art-student needs, and no more. Mr. Hartley writes as a master of his subject, and though his book would gain by a more methodical disposition of certain minor points, there is nothing in it which could well be omitted, nor will the reader look in vain for what he ought to find. It is well illustrated by plates from Fau's 'Anatomy and Artists' and Schadow's book on 'Proportion,' and by photographic engravings after nature. A short treatise on the art of modelling is added. (\$3. J. S. Hartley. 145 W. 55th Street, New York.)

Art Notes

THE GROLIER CLUB has put on exhibition a collection of 353 prints by 110 different engravers, presenting in counterfeit the faces of famous English authors from Dan Chaucer to Dr. Johnson. The plates, which range in value from moderate figures to pricelessness, some of them being exceedingly rare as well as beautiful, are arranged alphabetically, some of them on the walls of the long, sky-lighted room, and others in cases running from one end of it to the other. Many of the portraits have been taken from books; while others are still in place in the volumes for which they were made, the books as they lie in the glass show-cases being held open at the frontispiece. Only five women are represented—Mrs. Aphra Behn, Anne Killigrew, Mrs. Katherine Phillips ('the matchless Orinda'), Mrs. Centlivre and Margaret Cavendish, Duchess of Newcastle. We shall have more to say about this interesting collection next week.

—At the annual meeting of the American Fine Arts Society on Monday night, it was announced that the contract had been executed for the erection of the main building and four galleries in 57th Street. It provides that they shall be finished on Sept. 15, next. The subscriptions to the various funds have reached \$125,000, which will pay for the land and the excavations. The cost of the building is provided for by mortgages, toward the retirement of which future subscriptions to the gift fund will be applied. The rear property, on which a fifth gallery is to be built, has been purchased by a friend for the future use of the Society. The following officers were elected:—Howard Russell Butler, President; Edward H. Kendall, Vice-President; William Bailey Faxon, Treasurer, and H. J. Hardenberg, Secretary. The new Trustees are Messrs. Howard Bradley, L. C. Tiffany, Frederic Crowninshield, Francis C. Jones, Charles R. Lamb, E. D. French, Will H. Low, Joe Evans and Augustus St. Gaudens.

—The American Annual of Photography and Photographic Times Almanac for 1892 makes an interesting record of progress both mechanical and artistic. There are, among the illustrations, examples of Levytype, electro-tint, photo-electro, and others of the innumerable new processes that spring up every day; and there are

practical articles on the manipulation of transparent films, on stellar photography, the most rapid developer, celluloid focusing screens and some hundreds of other matters of concern to photographers whether professional or amateur. (50 cts. Scovill & Adams Co.)

—The fund for the erection of a monument to the sculptor Barye is said to amount now to near \$20,000 (most of it contributed by Americans), and M. Bernier's plan will soon be carried out on the Quai des Célestins, not far from Barye's house, and near the Jardin des Plantes, in whose Department of Zoölogy he was a professor. It is where the Boulevard Henry IV. comes down to the Seine. The monument will be an arrangement of works by the sculptor, rather than a design that sets forth what he was. The *New York Times* justly remarks:—"In view of the early recognition of Barye's genius by Americans, their steady and consistent patronage, and the large share they have taken in providing funds for a memorial, it may be reasonably asked whether the monument shall not include some figure or at least some inscription taking note of these facts, and recording for posterity such an unusual honor given by the citizens of our republic to a sculptor who, when alive, obtained few and grudging favors from his own people."

—Socially and financially the Künstlerfest given at Carnegie Music Hall on Thursday night, Dec. 3, was a great success; artistically it left something to be desired. For one thing the opening in which the tableaux were shown was too narrow and too deep, so that hundreds of spectators were unable to see the living pictures; for another, the 'waits' were so long that only six of the eleven tableaux had been given at 2 o'clock on Friday morning. But some of them were very beautiful; and the scene presented by the hall as a whole, with its draped balconies, its crowded boxes, its ample floor where many of the dancers (as well as the Hungarian band) appeared in costume, was dazzling in its brilliancy. After paying all expenses and clearing off the old debt to discharge which the festival was given, there remained a substantial balance, and this it is proposed to make the nucleus for a fund for the erection of a monument to Goethe in this city.

—Mr. Smalley's London Letter in last Sunday's *Tribune* contained this interesting item:—

The purchase of Mr. Whistler's portrait of his mother by the French Government for the Luxembourg Gallery is a high compliment to an American artist whom it has long been the fashion in England to undervalue. The English public takes most of its opinions on art from Ruskin, and Mr. Ruskin's animosity to Mr. Whistler has long been notorious. The Royal Academy, which represents too often the spirit of Philistinism in art, was equally hostile. Seldom have either the Academy or the British critics been more astonished than when at the last Paris Exhibition Mr. Whistler and Sir Frederick Leighton were bracketed together by the French jury, and gold medals of equal value were awarded to each. Now the astonishment is renewed. Mr. Whistler's picture is well-known in London, where it has been exhibited more than once, but it is none too well understood, either by the critics or the public. The Luxembourg is, or may be, a preliminary step to the Louvre. It might be difficult to name any living English artist whose chances of immortality in that matchless company of great painters are equal to Mr. Whistler's. I can think of none who have got so far as the Luxembourg. It is a curious coincidence that the very picture abused by Mr. Ruskin is now on sale in a London gallery, 'A Nocturne of Cremorne.' Mr. Ruskin said he never before heard of an artist flinging a pot of paint in the face of the public and charging 200 guineas for it. The price now is 600. Mr. Ruskin knows as well as anybody that the standard of art—and the standard of art criticism—is far higher in Paris than in London. It would be interesting to hear what he now has to say of Mr. Whistler as an artist.

George Bancroft's Library

THE LIBRARY of the late George Bancroft has been catalogued and is offered for sale, in one lot only, by his executors (members of the firm of Riggs & Co., bankers, Washington). It is said to be twice as large as the Barlow and three times as large as the Menzies library. Mr. John F. Sabin says of it:—

It might be questioned if Mr. Bancroft's residence in Washington were a house with a library, or a library with a few rooms about it to live in. A large, high, square room, shelved from floor to ceiling, on the west side, may be called the main library. Every inch of the wall-space is occupied by books, and on many of the shelves are double rows. At the east side of the house is another room, not so large, but even more closely packed with books from top to bottom. Between these two is a smaller room, with a book-case containing mostly English standard and dramatic authors, with between 2000 and 3000 historical pamphlets. In the third story, the east room is well filled with books. The hall of the

second story is furnished with a case full of fine books, nor can any one get away from bookcases in the hall on the top floor. The reception room contains two well-filled oak bookcases.

It is evident that no description of the library accumulated by Mr. Bancroft can be at the same time brief and adequate. The public, however, is likely to be interested in some notes as to its contents and general character. The reception room is occupied by books in fine bindings. The Lodge's Portrait Gallery is a superb copy in rich morocco. The best editions of Macaulay, Burke, Gibbon, and Strickland are all handsomely bound. Among the scarce books here is the twenty-volume edition of De Foe.

The books in the east room relate chiefly to the history of North and South America, abounding in histories of the colonies and of the States, local histories, of towns, counties, etc., settlement of the West, California, Texas, numerous items relating to the discovery and settlement of Canada, innumerable pamphlets bound in volumes relating to the history of the country and exhibiting the genesis of the American Revolution.

In the section relating to New York is to be found the rare quarto edition of 'Horsmanden's History of the Negro Plot to Destroy New York.' Also in this room is a portion of the department of American biography, together with publications and proceedings of societies, old laws, documents and archives, matters relating to the Indians, discoveries of the Mississippi, pioneer conquests, etc.

It was impossible that Mr. Bancroft should be insensible to the fine arts, and he possessed himself of various grand books, descriptive and reproductive of the chief European galleries, as the Musée Français and the Musée Royal, the beautiful Florence Gallery, Finden's Royal Gallery of British Art, in proof state. The grand Musée of the Vatican is represented in a series of folio volumes, which, in binding, is a splendid specimen of work in vellum, and altogether a set fit for a grandee. Sir Joshua Reynolds is represented in three folio volumes of mezzotints.

Among the little books of great value are George Alsop's 'Character of the Province of Maryland,' printed in London, 1666, a book about the size of one's hand, worth more than its weight in gold; Lederer's 'Discoveries in Three Marches from Virginia,' a copy in matchless condition, printed in 1672; Leclerc's 'Etablissement de la Foi,' two little volumes, lately priced in London at forty pounds; Scott's 'Model of the Government of East Jersey,' with names of the early settlers, 1685; also best editions of Hennepin.

Among books of voyages and travels may be named the collections of Purchas, Hakluyt, Ramusio, etc., works of Oviedo, Herrera, Barcia, etc. a finely bound copy of Captain Smith's 'History of Virginia,' folio, 1632. Of maps and atlases of America there are several folios. Revolutionary history in all its details and collaterals is, of course, abundantly represented. One old folio volume contains the original Court-Martials held by order of Washington on Schuyler, on St. Clair and on Lee, and also proceedings of the Assembly of New Jersey in 1780, and the acts in 1777, etc. The Court-Martials are enriched by the insertion of some MS. notes in the autograph of Bancroft.

A particular feature adding interest and uniqueness to Bancroft's library is the amount of marginal and other annotation and comment which he has placed with his own hand in very many of the books, and the value of these comments can by no means be measured by their quantity, as for instance a statement of his appended to a marked paragraph, such as 'This is not true.' Of many books he has made working copies, sometimes interleaving as well as writing upon the margins and inserting cuttings and scraps and pieces of publications, which apply to statements of the text. For instance, he has interleaved and extended 'Holmes's Annals,' in two volumes, to five, and this work seems to have received his most particular attention, as he has filled up many interleaved pages by his own hand.

A folio, in old calf-binding, is rich in treasures; it contains sixty-nine pieces, printed from 1657 to 1682. It originally came from David Brearley, of New Jersey, and was finally presented to Mr. Bancroft by J. W. Alexander. Some of these pieces were printed for the Parliament of Oliver Cromwell. One of them, in black letter, a petition to which 'the Lord Protector doth consent,' is interesting as to the oaths to be taken by any person who should be a member of Parliament.

There are eighteen pages of an interesting declaration of King Charles II. concerning ecclesiastical affairs. These declarations, with the life of the Merry Monarch in parallel columns, would form some startling contrasts. Looking further in this volume we find a rare broadside, 'William Penn's speech to His Majesty, upon delivering the Quakers' address, with His Majesty's most gracious answer,' a liberal and a noble one, and, in fact, the same as is now embodied in an important plank in the structure of American liberty. Still further, there is William Penn's letter (ten

pages), containing a description of the Province of Pennsylvania and an account of the City of Philadelphia, newly laid out, with a map; London, 1683.

Mr. Bancroft was the recipient of many books as gifts, and he has generally inserted the autograph letter of the donor, and numbers of books, not accompanied by letters, have the donors' autograph inscription. Among these may be mentioned 'Don Juan,' Cantos 3, 4 and 5, with this inscription in Lord Byron's hand: 'To Mr. George Bancroft from the Author, Noel Byron, May 22nd, 1822'; Dickens's 'American Notes,' two volumes, London, 1842, in which is written: 'George Bancroft, from his friend, Charles Dickens, 19th October, 1842.' A section of Mr. Bancroft's Library is rich in the works of the most celebrated authors of Germany, in history, philosophy, biography, etc., with a sprinkling of science. Nor has he neglected the literature of Italy. The best authors in the French language are found on the shelves. The writers of Greece and Rome abound, not only in the original languages, as published under the care of different editors, but also in English translations. Of course the works of the American Statesmen, Hamilton, Jefferson, Adams, Franklin, Madison, and the various biographical productions relating to them, are all in good editions.

Mr. Bancroft was preparing a book upon Shakespeare, and collected a number of volumes, reading and marking many of them. Among the dramatic authors, he has the best editions of Beaumont and Fletcher, Ben Jonson, Shirley, Massinger, Middleton, etc. Of books called 'privately printed,' of which a few copies only were issued, naturally Mr. Bancroft has received a number as gifts. In English literature and poetry, the standard authors are well represented.

Of Bancroft's 'History of the United States' there is one of the large paper copies, now very scarce. But perhaps among the most interesting books in the library are a large number of volumes of various editions of the History as prepared for revision. These are, of course, his working copies, filled with his manuscript alterations and emendations, and are the evidence of the labor, the pains and the struggles necessary to bring an historical work to a satisfactory degree of perfection and finish. Mr. Bancroft, in the long life granted to him, was much more fortunate than most historians. From decade to decade he had the hand of friendship on the one side and the fire of criticism on the other, and of all histories the 'History of the United States' has been especially favored in so long lived, so industrious and so polished a recorder of its annals.

In this library, in its abundance of materials for history, and in its testimony to the various requirements in the fields of languages and literature, and its suggestions of labor, there is enough to chill the ardor of any tyro in history.

Mr. Rudyard Kipling

[The National Observer]

IT is admitted that the Public is an idiot monster, that popularity is the worst of tests, that the envious man is sometimes justified in his scorn (so-called) of success; and all the rest of it. But it is a fact—a blessed and delightful fact—that they are right who distinguish by a white mark the day whereon chance first threw the works of Mr. Rudyard Kipling into their hands. It is the rarest adventure to thumb over an awkward, paper-clad volume, and to find within its covers half-a-dozen masterpieces in miniature. So seldom is a new voice heard in literature, that the discovery of 'Soldiers Three' and the rest remains a unique experience. A new world was revealed to sight, and smell, and touch: an Eastern world of color and romance, flirtation and heroism, fever and intrigue. Henceforth was Thomas Atkins alive: even for those poor rascals who are destined, in our author's phrase, 'to die decently of zymotic disease.' Henceforth the grim superstitions of Islam, the cultivated incompetence of the Bengali, took form and substance even in the minds of demure home-keeping folk. Henceforth was Padgett, M.P., a liar proved, nor was his fluency of move avail on the natives of India than it would have been on Mitchelstown. Lavishly, even splendidly, endowed by Nature, Mr. Kipling has been fortunate also in his environment. At that age when the brain is most sensitive to impressions and most retentive of fleeting images, it was his to dwell in a haunted land. He breathed an atmosphere of battle and conquest, of comradeship and sudden death. It was his fortune to watch the issue of campaigns, to witness the dealings of the strong man with the weak, and thereby to lay up a priceless store of knowledge and experience. India has yielded him an even richer vein of romance than that which Mr. Bret Harte struck among the Argonauts. Many years had the material lain neglected. Long had the Anglo-Indian waited the coming of his Homer. The theme—no poet ever hymned a greater—had shipwrecked a hundred mariners. Mr.

Kipling came safe to port. It is beside the point to attribute his success to the chance of a new set of facts. That chance he shared with thousands; the achievement is his, and his alone.

His faults, whether in prose or verse, are only too obvious. At the outset the flippant, vulgar Muse of Journalism held him in her coils, and even to-day his emancipation is not complete. A habit of slang, a trick of humorous exaggeration—borrowed no doubt from Mark Twain—a love of catchwords, did their best to blight his early work. Much will be found in his volumes which should never have emerged from the journal in which they did efficient, if humble, duty. His smartest sketches, his most brilliant satires, might have come from the pen of Mr. Grenville Murray. They hit off a character, or they light up an episode; but for all their boisterousness they are too slight to live, and to-day the judicious skip them with a blush. At times, too, he will develop his situations with a profusion of detail, a superfluity of dialogue, which suggest the reporter rather than the man of letters; and by over-looking the effect of printer's ink upon the spoken word, he will put the enthusiasm of his admirers to the severest test. As for the riddle of his verse, it is hard to answer. Much has been said in praise of 'Departmental Ditties,' but the most have but a local interest. The Anglo-Indian is flattered by their allusiveness; but in truth they are no better and no worse than the verses wherein the average Briton is wont to record his impressions and embalm his wit. Reminiscences there are of Mr. Swinburne, and reminiscences of Mr. W. S. Gilbert; while 'The Betrothed' almost suggests Mr. George R. Sims and the 'Young Reciter.' In this field Mr. Kipling has had a thousand rivals; doggerel, which has flourished in every corner of the British Empire, has ever been the pastime of the Anglo-Indian; the most of his kind mistake their poor failures for poetry, and never escape the delusion; so that when you come upon an Alfred Lyall you wonder and are exceeding glad. But Mr. Kipling has scarce wearied you with his 'old cigar-box' ere he will dazzle you with a flash of genius. You turn his page, and you happen straightway on so distinguished a piece as 'The Galley Slave,' and you are lost in amazement that such poetry and such doggerel find shelter between the same covers. Indeed, if his inequalities be conspicuous, 'tis merely because he has been too prodigal of his gifts. The record of his later work is a record of consistent, indubitable progress. The author of 'East and West' and certain 'Barrack-Room Ballads' is superior to a thousand indiscretions.

None ever took a larger, broader view than Mr. Kipling. He sees life simple, and sees it whole. No topic is too low but his tact can inform it with dignity and grandeur. Where, for instance, is horror depicted with less sense of repulsion than in 'The Mark of the Beast'? Men and cities he has seen; much more has he divined. He has that marvellous quality which enables and inspires your Balzac to resolve his situations with the certainty of a mathematical problem. Giving the circumstances, you recognise at once that thus, and thus only, could men and women shape their destiny. 'Tis this instinct of life which enables Mr. Kipling to create and realise his characters, with so firm a grip and so unerring an instinct of the right, that none of them are ever known to act in opposition to the nature wherewith they have been endowed. Mulvaney, Learoyd, and Ortheris turn up again and again; but the author of their being keeps so tight a hand upon them that they do no violence to their antecedents, and comport themselves always as only Mulvaney, Learoyd, and Ortheris could. His energy and courage are well-nigh incredible. If you may reckon by results, he is impelled by a veritable fury of composition. The creator of strong men, of half-a-dozen womanly types, or the boy incarnate, he has peopled the world of literature with friends it never knew before. He works in a dozen different keys, and his versatility is as surprising as his energy. He can paint you a fight with as fine a knowledge and as rich a gusto as any of his craft we know. How strongly he makes you realise the admirable encounter between the Afghans and the 'Fore and Aft'! With how magnificent a zest does Mulvaney relate his exploits with the Main Guard! Where else will you match the sonorous grandeur of 'In Flood-time,' the spacious atmosphere of 'The Man Who Would Be King,' the serene and beautiful pathos of 'Without Benefit of Clergy'? In his worst efforts he is often clever and ingenious; at his best he despises tricks and antics of every kind. The first half of 'Life's Handicap' is almost purged of mannerism, and is a direct and abundant refutation of those shallow critics who in his earlier performances seized upon half-a-dozen trivial 'wheezes,' and closed their eyes wilfully and wantonly to the essentials of his genius. The perverse put him down summarily as a realist, whereas from first to last the man has proved himself a devotee of romance. The envelope of air about his characters is all his own; their diction, their morals, their courage, their cowardice, are idealled to suit the environment; yet in his masterpieces there is

no falsity of tone, no false lighting, no abrupt excursions from his picture. At times he chooses to barrow up his reader by a touch of the terrific, which in the popular slang is termed realism; but it is merely like a spot of strong color thrown upon the canvas, and does not affect the method of his work. His 'Three Musketeers' are as romantic as their great predecessors, and are therefore as true to life. And though prophecy be the culmination of recklessness, it were wonderful indeed if they lived not as long.

His prose style, once wholly unchastened, has grown into perfect consonance with his themes. Seldom curious in the choice of phrase, and always disdainful of eccentric diction, he writes English with a directness and a virility which are ever most admirable when the loudest call is made upon them. He knows not the use of the file; hatchet and saw are the tools best fitted to his hand. That is to say, he gets his effect *de premier coup*, with no such fond research as Mr. Stevenson dedicates to the choice and arrangement of his words. The loose journalese of some of his earlier stories we prefer to forget; his later prose, if it be neither exquisite nor ornate, is a clean-built, wholesome instrument. In 'On Greenhow Hill,' for instance, surely one of his very best efforts, there is scarce a word to alter, scarce a sentence to excise. Here indeed is a perfect adaptation of means to ends; all that is said is felt; all that is felt is expressed in the closest and tersest terms. Not infrequent in Mr. Kipling's works is an epic quality, both of imagery and diction, it were vain to seek elsewhere in modern fiction. By such vigorous and vital phrases as 'the dark, stale blood that makes men afraid,' or 'the earth turned to iron lest man should escape by hiding in her,' he produces a direct, irresistible effect. In his love of homely similes he keeps close to the practice of the great masters of the epic. There are times when his style becomes blunt to coarseness: the less amiable parts of 'The Light that Failed' are thus disfigured. But when he handles dialect, he at once takes control of his medium. We neither know nor care if his West Riding or his South Irish be sternly accurate; at least he is no philologist. Yet this much is certain: the speech of Mulvaney and Learoyd is marked by no angularities; always apt and restrained, it has an energy if not a grace of style.

And in spite of the strength and variety of his prose, it may still be doubted if his most conspicuous triumph have not been won in verse. That within a year the author of 'Departmental Ditties' should produce such achievements as 'East and West' and 'Danny Deever' and 'The Sons of the Widow,' as 'Gunga Din' and 'The Flag of England' and the immortal 'Fuzzy-Wuzzy' (to name but these), is one of the puzzles of literature. As a piece of deadly, logical, impassioned invective, 'Cleared' may scarce be matched; and 'The Blind Bug' remains his finest experiment in pure diction. What door, then, is closed to him? The old-fashioned critic tells you that he is incapable of a sustained effort. But, as Poe said years ago, no work is praiseworthy on the effort's account: 'Perseverance is one thing and genius quite another.' If Mr. Kipling will give us his best, we care not whether he work in the *genre* which he has made his own or follow the popular fashion in effusing himself over three volumes. No artist can do more than present his picture balanced and complete. He may select a forty-foot canvas or a sheet of cartridge-paper. That concerns not the public but himself—and himself alone.

Current Criticism

MR. LANG FINDS A CHAMPION.—This gentle critic [Mr. Walter Blackburn Harte] does not seem to take into consideration that the ability to write equally well upon 'Golf or Shakespeare, old black-letter volumes and blue china, or Molière,' is not a gift to be despised; and a man may assuredly possess and exercise it, without incurring the suspicion that he is trying to pose as 'omniscient.' It can never be said of Lang, 'Many things he knew, but ill he knew them all.' His brilliant versatility is of another sort. He is full of original ideas, and has a knack of giving a thought just the sly twist which tickles one's sense of humor. His lightness of touch is not frivolity, but the insouciance of a man sure of himself and of his subject. If he is not a self-conscious 'stylist,' ever on the alert to point a sentence or round a period, it is because, like Anatole France, he recognizes the dangers of writing too finely. If to stand for 'a fixed principle in literature' means to get into a rigid attitude and declaim perpetually about the eternal truth and beauty of 'my idee,' then, it must be confessed, Mr. Lang is found wanting. He never pounds his opinions into the reader with a club. Is it safe to apply the term dilettante to the scholarly translator of Homer and Aristophanes and Theocritus? Mr. Harte is grieved that 'better men are put below' Andrew Lang; but comforts himself with the thought that 'when he dies he will be at once forgotten.' One of these better men, it is to be presumed, is Mr. Hazeltine, who is always correct and judicious—and dull; only waxing

enthusiastic when his imagination is thawed out by the glowing genius of Mrs. Van Rensselaer Cruger.

But a sage never heeded a shrew.

In the reign of the Emperor Hwang,—

and one may suppose that Lang is enough of a latter-day philosopher to bear such strictures with tolerable equanimity.—*New Orleans Times-Democrat*.

Notes

THE most interesting literary news of the week is the announcement that after the present month and year, Mr. W. D. Howells will sever his connection with *Harper's Magazine* and write exclusively for *The Cosmopolitan*. After his stories in *Harper's* and *The Ladies' Home Journal* are concluded, all his fiction will make its first appearance in *The Cosmopolitan*. The January and February numbers are already made up, but beginning with the March number the magazine will be edited jointly by Mr. Howells and the proprietor, Mr. John Brisson Walker. Whether or no the distinguished novelist will write a special department every month has not yet been decided, though it is probable that he will not. Dr. Edward Everett Hale will continue to write regularly on social questions, Mr. Murat Halstead on current events and Mr. Brander Matthews ('In the Library') on the latest books. The staff of the magazine includes, besides these five, Messrs. Joseph H. Sears, John D. Adams and I. H. Hart.

—Miss Alice E. Getty of Chicago has translated Björnson's drama 'A Glove,' the subject of which is a woman's right to demand the same standard of morality from her fiancé (retroactively, before marriage) as he demands of her. The problem is said to be most interestingly treated.

—Mr. Elbridge S. Brooks of the D. Lothrop Co. has assumed editorial charge of the Lothrop magazines. He will have as his assistants Miss Sophie Swett, whose name is familiar to readers of American young peoples' periodicals, and Mrs. Addie E. Heath, who will superintend the issue of *Our Little Men and Women* and *Babylond*. Mr. and Mrs. C. S. Pratt, who have edited *Wide Awake* so ably for years, retire to assume the editorial charge of the Young Folks department in the McClure Newspaper Syndicate.

—Oliver Optic is beginning still another series, to which he has given the name of All-Over-the-World. The first volume is called 'A Missing Million; or, The Adventures of Louis Belgrave.'

—'Jerusalem, the Holy City,' is the title of Mrs. Oliphant's new book which Macmillan & Co. are just bringing out; it will be illustrated by Hamilton Aldé. The same house will soon publish in this country 'In Cairo,' by William Morton Fullerton, formerly literary editor of the Boston *Advertiser*, who for several years past has lived abroad.

—Macmillan & Co. have been appointed the exclusive agents in the United States for the sale of Bohn's Libraries, heretofore published here by Messrs. Scribner.

—*The Pall Mall Gazette* hears of 'three of the leading publishers who have set, or are about to set, the American compositors to work.' They 'purpose having their books put into type in the States and importing the plates over here.' 'In this way,' says the *New York Times*, 'Americans may expect in time to effect a needed reform in English spelling.'

—The latest announcement of a new book by Andrew Lang is an edition of Burns for the Parchment Library.

—In the sixth and last volume of 'The Century Dictionary,' just ready, attention is called to the fact that while the preface issued with the first part is dated May 1, 1889, and the supplementary note to the preface issued with the last part is dated Oct. 1, 1891, between these dates has been published, in twenty-four parts, with the regularity of clockwork, a dictionary of 7,046 large quarto pages, containing two-thirds as much matter as 'The Encyclopædia Britannica,' and including about 500,000 definitions of over 215,000 words, 50,000 defined phrases, 300,000 illustrative quotations, and 8,000 cuts.

—A correspondent of *The British Weekly* is quoted as stating that he has heard on excellent authority that Lord Tennyson's poem, 'Crossing the Bar,' was composed at the request of an old lady who complained that he had written no hymns. 'We are able to substantiate that account,' says *The Bookman*:—

The poem was composed during an illness. Being upbraided by his nurse because he had never written any hymns, Lord Tennyson composed 'Crossing the Bar' the same night and recited it to her the next morning. Our authority for this is a lady friend of Lord Tennyson, who received the information from the lips of the poet during a visit. It is quite possible that this account may be reconciled with that of Dr. Ainger, who asserts that it was written by Lord Tennyson on a day

when he journeyed across the Solent from Aldworth to Farringdon. There is nothing to prevent the poem having been composed before and written out afterwards in its complete and perfect form.

—Another interesting note from *The Bookman* is this—'There is in the possession of an intimate friend of Lord Tennyson a letter the contents of which should prove useful to any future biographers. It is an account of the manner in which he first essayed to make poetry. One day, at about the age of sixteen, he was too ill to go to church. His brother suggested that he should employ his spare time in trying to write a poem. The boy did so, and discovered for the first time his capacity for poetical expression.'

—A national conference on University Extension is to be held in Philadelphia on Dec. 29, 30 and 31. The movement is to be further stimulated this winter by a visit from Mr. Sadler, Secretary of the Oxford Extension movement, who will deliver two courses of lectures, and visit a large number of towns. The Extensionists in America have covered the expenses both of himself and his wife.

—Ben Jonson's *Timber*, edited by Prof. Felix Schelling, is announced by Ginn & Co. Dr. Johnson's *Rasselas*, edited by Prof. F. N. Scott, is announced by Leach, Shewell & Sanborn.

—Signor Verga, author of the drama from which the libretto of *Cavalleria Rusticana* was taken, is a Sicilian by birth, and began his career as a *feuilletonist*, writing novels dealing with luxurious modern society. It is recently that he has turned to humble life for his inspiration. One of his rustic novels, *Vita dei Campi*, was produced in dramatic form in 1884, and it was from this that Mascagni's librettists took their text.

—Mr. Robert Louis Stevenson has just sent to England a new story of some thirty thousand words. The title is *The Beach of Palesa*.

—'An American Claimant' is the name of Mark Twain's serial which seems to be the *pièce de résistance* of Jerome K. Jerome's new magazine, *The Idler*. Robert Barr, who is to be Mr. Jerome's assistant editor, was formerly connected with the *Detroit Free Press*, for which he wrote over the name of Luke Sharp.

—Joseph McKay, a young California highwayman who has got into the clutches of the law, is said to be a scapegrace son of the poet Joaquin Miller.

—The Court of Appeals has refused to allow the trustees and executors a reargument of the Tilden will case. The Tilden Library will therefore have an endowment of only \$2,000,000, instead of the \$6,000,000 which the ex-Governor meant it to have.

—'In the November *Atlantic*,' writes F. N. S. from the University of Michigan, 'Miss Guiney makes the following somewhat remarkable statement regarding James Clarence Mangan, the Irish poet':—

'He does not only invent an Ottoman; he invents a Teuton, in one instance, to be his Ottoman's sponsor. In 1845, in the pages of the *Dublin University Magazine*, "J. C. M." bursts into the wild and moving measures of "The Last words of Al Hassan." He remarks that he found it in Wolff's Hausschatz, "the repository of an incredible quantity of middling poetry"; and he adds that it was composed by "one Heyden, a name unfamiliar to our ears." Now there is no Heyden indexed or otherwise represented in Wolff's Hausschatz. Mark the artful depreciation of the German volume, etc.

'My own copy of the Hausschatz is the twelfth edition (that of 1849), so that I cannot be sure what was in the one to which Mangan refers. At all events I find in the 'Inhalt' of my copy, page 1197, a reference to "Heyden, Fr. von, geb. 1789 in Ostpreussen, lebt als regierungsrath in Breslau," and to page 668 as the place in which will be found his poem entitled "Hassan."

—*The Collector* calls attention to the fact that four well-known autograph collectors have died this year—Benson J. Lossing, Lyman C. Draper, Byron Reed of Omaha, and Gordon L. Ford of Brooklyn, the two last named being the latest to go. Of Mr. Reed it says:—'He began collecting some forty years ago, and had been quite successful. He had a nearly complete set of the Signers and much fine Civil War material. He was an active buyer at the Washington sales last winter. * * * He was also an extensive collector of coins, curious books, etc. I learn that he has bequeathed his entire collections to the city of Omaha.' Of Mr. Ford it says:—

Gordon L. Ford was one of the pioneers of autograph collecting in America, and I feel safe in saying that his collection is the largest of all. He began in 1839. Mr. Ford never cared to collect sets; he was always on the lookout for material of historical interest. He was also willing to buy anything that went cheap. He was the great gatherer-in of lots that sold at from one to five cents each. It was a common joke for auctioneers to say, when no bid was made, 'Mr. Ford, at one cent.' He naturally accumulated a vast number of autographs, and among them many things which turned out valuable. Mr. Lyman C. Draper estimated his

collection at over 100,000 specimens. Mr. Ford was greatly interested in historical research, and together with his sons, Paul L. and Worthington C. Ford, issued many interesting historical brochures. His collections will undoubtedly be kept together by his sons. Mr. Ford was a tall, fine-looking man of some sixty-eight years of age. He was in my office a week before he died buying some of the November list. He was bright and active and showed no sign of illness whatever.

—From some reminiscences of Hawthorne in the Boston *Transcript*:—

Pike saw him occasionally after his return from Europe, and found him reconciled to life. But from the first he regarded life as a burden to be borne; He saw so much evil in the world—not all the consequences of sin, as theologians asserted, and which no human wisdom could overcome—that he often doubted whether the world was governed by a Benevolent Power. He felt that if he had the power ascribed to God, he would not permit the strong to oppress the weak, would not permit the wicked to bear rule. For himself, he was involved in the general ruin of the race, and often sighed to be at rest. Pike said that Frank Pierce made him, for he would not make himself; he was too timid and distrustful to take a step in advance for fear he should stumble: that he required to be pushed forward and kept on the move from behind. Pike says that he was so fastidious in his writings, that he probably destroyed more than he published, and that he often polished the life out of some of his best publications. Mr. Pike wrote out a sketch of his intercourse with him, and it was so well put together that his friends advised him to publish it after his death. The writer of this article informed James T. Fields of the fact, and he visited Pike and Hawthorne's family, and the result was that the sketch was never published.

Publications Received

RECEIPT of new publications is acknowledged in this column. Further notice of any work will depend upon its interest and importance. When no address is given the publication is issued in New York.

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| Adams, O. F. Story of Jane Austen's Life. \$1.25. | Chicago: A. C. McClurg & Co. |
| Arabian Nights. Tr. by S. Lane Poole. 3 vols. \$3. | G. P. Putnam's Sons. |
| Betts, C. L. The Perfume-Holder. | Saalfeld & Fitch. |
| Blackall, E. L. Won and Not One. 75c. | Phila.: J. B. Lippincott Co. |
| Campbell, L. Guide to Greek Tragedy. \$1.50. | G. P. Putnam's Sons. |
| Century Dictionary, The. Vol. VI. \$15. | The Century Co. |
| Collingwood, W. G. Art Teaching of Ruskin. \$1.50. | G. P. Putnam's Sons. |
| Curtis, G. W. From the Easy Chair. | Harper & Bros. |
| Davidson, H. A. Reference History of the United States. 90c. | |
| Davidson, T. Evolution of Sculpture. 10c. | Boston: Ginn & Co. |
| Dickens-Collins Letters. Ed. by L. Hutton. | D. Appleton & Co. |
| Dobson, A. William Hogarth. \$7.50. | Harper & Bros. |
| Du Maurier, G. Peter Ibbetson. \$7.50. | Dodd, Mead & Co. |
| Duras, Duchess de. Prison Journals During the French Revolution. Tr. by M. Carey. \$1.25. | Harper & Bros. |
| Fenn, G. M. Syd Belton. | Dodd, Mead & Co. |
| Gaskell, Mrs. Cranford. \$2. | D. Appleton & Co. |
| Gilmore, J. H. Outlines of Rhetoric. | Macmillan & Co. |
| Grandgent, C. H. Italian Composition. 65c. | Leach, Shewell & Sanborn. |
| Green, A. K. The Old Stone House and Other Stories. 40c. | Boston: D. C. Heath & Co. |
| Hall, J., and Henchie, E. J. Moffatt's Civil Service Examples in Arithmetic. | G. P. Putnam's Sons. |
| Harper, W. R., and Burgess, I. B. Inductive Latin Primer. \$1. | London: Moffatt & Paige. |
| Harris, T. L. God's Breath in Man. | Am. Book Co. |
| Hill, G. B. Writers and Readers. \$1.75. | Santa Rosa, Cal.: T. L. Harris. |
| Irving, W. The Alhambra. 2 vols. \$6. | G. P. Putnam's Sons. |
| Jackson, M. A. Life and Letters of 'Stonewall' Jackson. | G. P. Putnam's Sons. |
| Kirkland, E. S. Short History of England. \$1.25. | Harper & Bros. |
| Kitchin, W. C. The Story of Sodom. \$1.50. | Chicago: A. C. McClurg & Co. |
| Knox, M. V. B. A Winter in India and Malaysia. \$1.20. | Hunt & Eaton. |
| Lowell, J. R. Latest Literary Essays and Addresses. \$1.25. | |
| Lowell, J. R. Odes, Lyrics and Sonnets. \$1. | Houghton, Mifflin & Co. |
| MacDonald, G. The Flight of the Shadow. 50c. | Houghton, Mifflin & Co. |
| Maitland, J. American Slang Dictionary. | D. Appleton & Co. |
| Marshall, E. Winifred's Journal. \$1.25. | Chicago: R. J. Kirtledge & Co. |
| McCart, J. H. Fact and Fiction in Holy Writ. \$1. | Macmillan & Co. |
| McKenzie, W. P. A Song of Trust. | Hunt & Eaton. |
| McKenzie, W. P. Voices and Undertones. | Equity Pub. Co. |
| Memorial History of the City of New York. Ed. by J. G. Wilson. Vol. I. \$7.50. | Equity Pub. Co. |
| Morley, C. Peter: A Cat O' One Tail. 75c. | N. Y. History Co. |
| Paquin, P. The Supreme Passions of Man. 50c. | G. P. Putnam's Sons. |
| Patterson, H. Illustrated Nautical Dictionary. | Battle Creek, Mich.: Little Blue Book Co. |
| Platt, S. M. B. An Irish Wild-Flower. \$1.25. | Ill'd Nautical Dictionary Co. |
| Porter, J. The Scottish Chiefs. 2 vols. \$2.50. | Frederick A. Stokes Co. |
| Roche, R. M. Children of the Abbey. 2 vols. \$2.50. | Chicago: A. C. McClurg & Co. |
| Rockwood, C. W. In Biscayne Bay. \$2.50. | Dodd, Mead & Co. |
| Rundell, F. P. Evolution of Painting. 10c. | D. Appleton & Co. |
| Shaw, G. B. The Quintessence of Ibsenism. 25c. | Boston: Benj. R. Tucker. |
| Smiles, S. Jamieson: Barber, Poet, Philanthropist. | Harper & Bros. |
| Snell, M. M. The Foundations of Human Knowledge. | |
| Stephen, J. K. Quo Mus a Tendio? Cambridge, Eng.: Macmillan & Bowes. | Washington, D. C.: M. M. Snell. |
| Sunday at Home. 1890-1. \$1.50. | F. H. Revell Co. |
| Talleyrand, Memoirs of. Ed. by Duc de Broglie. Vol. IV. \$2.50. | |
| Tennyson, A. Aymer's Field. Ed. by W. T. Webb. 40c. | G. P. Putnam's Sons. |
| Tennyson for the Young. Ed. by A. Ainger. 35c. | Macmillan & Co. |
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| Travellers Ready-Reference Guide. 25c. | Kaickerbocker Guide Co. |
| Winchester, C. T. Short Courses of Reading. 45c. | Boston: Ginn & Co. |
| Wise, D. Faith, Hope, Love and Duty. \$1. | Hunt & Eaton. |
| Wordsworth, W. The White Doe of Rylstone, etc. Ed. by W. Knight. 60c. | Macmillan & Co. |
| Zimmer, H. The Irish Element in Medieval Culture. Tr. by J. L. Edmonds. 75c. | G. P. Putnam's Sons. |

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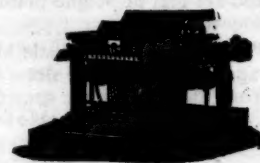
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